

THE DIAPASON

Official Journal of the National Association of Organists

DEVOTED TO THE ORGAN

Official Paper of the Organ Builders' Association of America

Sixteenth Year—Number Nine.

CHICAGO, AUGUST 1, 1925.

One Dollar a Year—Ten Cents a Copy.

SKINNER SPECIFICATION FOR DETROIT TEMPLE

PLAN OF BIG FOUR-MANUAL

What Is Said to Be the World's
Greatest Masonic Structure Will
Have a Large Instrument
In Its Auditorium.

Masons of Michigan are completing a temple in Detroit which, it is claimed, is the largest Masonic structure, and also the finest, in the world. One of the features of the building is a spacious auditorium. This edifice, the corner-stone of which was laid in September, 1922, has attracted attention throughout the country. As announced in the May issue of The Diapason, the temple is to have a four-manual Skinner organ of approximately seventy stops.

The specification of stops of this organ is as follows:

GREAT ORGAN.

Double Open Diapason, 16 ft., 73 pipes.
First Open Diapason (large), 8 ft., 73 pipes.
Second Open Diapason (medium), 8 ft., 73 pipes.
Flute Harmonique, 8 ft., 61 pipes.
Harmonic Flute, 4 ft., 61 pipes.
Octave, 4 ft., 73 pipes.
Twelfth, 2 2/3 ft., 61 pipes.
Super Octave, 2 ft., 61 pipes.
Mixture, 5 ranks, 305 pipes.
*Ophicleide, 16 ft., 73 pipes.
*Trumpet, 8 ft., 75 pipes.
*Clarion, 4 ft., 73 pipes.
Tremulant.
Chimes (from Solo).

*Ten-inch pressure and in Solo Box.

SWELL ORGAN.

Bourdon, 16 ft., 73 pipes.
Open Diapason, 8 ft., 73 pipes.
Stopped Diapason, 8 ft., 73 pipes.
Salicional, 8 ft., 73 pipes.
Voix Celeste, 8 ft., 73 pipes.
Flauto Dolce, 8 ft., 73 pipes.
Flute Celeste, 8 ft., 61 pipes.
Principal, 4 ft., 73 pipes.
Flauto Traverso, 4 ft., 73 pipes.
Piccolo, 2 ft., 61 pipes.
Cornet, 5 ranks, 305 pipes.
Double Trumpet, 16 ft., 73 pipes.
Cornopean, 8 ft., 73 pipes.
Oboe, 8 ft., 73 pipes.
Clarion, 4 ft., 73 pipes.
Vox Humana, 8 ft., 73 pipes.
Chimes (from Solo).
Tremulant.

CHOIR ORGAN.

Dulciana, 16 ft., 73 pipes.
Open Diapason, 8 ft., 73 pipes.
Melodia, 8 ft., 73 pipes.
Dulciana, 8 ft., 73 pipes.
Unda Maris, 8 ft., 61 pipes.
Wald Flöte, 4 ft., 73 pipes.
Nazard, 2 2/3 ft., 61 pipes.
Flageolet, 2 ft., 61 pipes.
Tierce, 1 3/5 ft., 61 pipes.
Clarinet, 8 ft., 73 pipes.
Harp and Celesta, 16 bars.
Chimes (from Solo).
Tremulant.

SOLO ORGAN.

Gross Flöte, 8 ft., 73 pipes.
Viole d'Orchestre, 8 ft., 73 pipes.
Viole Celeste, 8 ft., 73 pipes.
English Horn, 8 ft., 73 pipes.
French Horn, 8 ft., 73 pipes.
Orchestral Flute, 4 ft., 73 pipes.
Tuba Mirabilis, 8 ft., 73 pipes.
Tuba Clarion, 4 ft., 73 pipes.
Gong.
Chimes (in box, not in Echo).
Tremulant.

ECHO ORGAN.

Corno d'Amour, 8 ft., 73 pipes.
Chimney Flute, 8 ft., 73 pipes.
Muted Viole, 8 ft., 73 pipes.
Viole Celeste, 8 ft., 73 pipes.
Lieblich Flöte, 4 ft., 73 pipes.
Vox Humana, 8 ft., 73 pipes.
Tremulant.

PEDAL ORGAN.

Contra Bourdon (extended down from Bourdon), 32 ft., 12 pipes.
Open Diapason, 16 ft., 32 pipes.
Violone, 16 ft., 32 pipes.
Bourdon, 16 ft., 32 pipes.
Dulciana (from Choir), 16 ft.
Gedeckt (from Swell), 16 ft.
Double Trumpet (from Swell), 16 ft.
Flute, 8 ft., 12 pipes.
Bourdon, 8 ft., 12 pipes.
Violoncello, 8 ft., 12 pipes.
Bombarda (extended down from Trombone), 32 ft., 12 pipes.
Trombone, 16 ft., 32 pipes.
Trumpet, 8 ft., 12 pipes.
Clarion, 4 ft., 12 pipes.

A fixed console will be provided for the consistory. A lobby console of two manuals is required for use in connection with the adjacent chamber. A suitable selection of stops is to be made from the main specification of the great and swell organs.

COURBOIN MASTER CLASS AS GUESTS.



Top row—Frederick L. Marriott, Charles M. Courboin, Colonel L. A. Watres and Charles I. Davis.
Second row—Leon Verees, Mr. Megerlin (concert master of the American Orchestral Society, New York), J. MacC. Weddell, William E. Bretz and J. Thurston Noe.
Bottom row—Miss Margaret White, Mrs. Megerlin, Mrs. Courboin, Miss Ruth White, Mrs. F. S. Munson, Mrs. L. A. Watres and Miss Ellen Fulton.

RECITAL BY COURBOIN CLASS MERCHANT AS ORGAN "FAN"

Program Given at Home of Colonel Watres in Scranton, Pa.

Charles M. Courboin's master class gave a musicale in July at Pen-Y-Bryn, the home of Colonel and Mrs. L. A. Watres, in honor of Mr. and Mrs. Alfred E. Megerlin of New York. Mr. Megerlin is the conductor of the American Orchestral Society of New York, and was for several years concert master of the Philharmonic Orchestra.

J. Thurston Noe, assistant organist at the Wanamaker Auditorium, played his own arrangement of Percy Grainger's Londonderry Air. All the accompaniments were in the hands of Mr. Courboin, who also played one request number, the Largo from Dvorak's "New World" symphony.

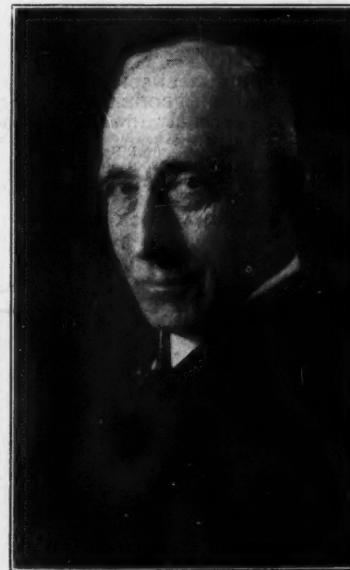
The class is twice the size of last year. The four classes a week, attended by all the members, are filled with an enthusiasm, growing appreciation of the ideals taught by Courboin, and an evident improvement in every person's style of playing. The program for the class includes a trip to be taken to New York, where a recital will be given by members of the class in the Wanamaker Auditorium; one to Philadelphia to see the great organ there, and to Atlantic City, at the invitation of Senator Richards, to see and hear the municipal organ there. This trip will take probably four days and a number of other organs will be visited.

The personnel of the class is as follows: Emanuel Anderson, West Pittston; William E. Bretz, Harrisburg; Miss Meta de Vries, Peekskill, N. Y.; Miss Ruth Davis, Scranton; Charles I. Davis, Scranton; Miss Ellen Fulton, Scranton; Frederick L. Marriott, Chicago; Mrs. F. S. Munson, Sanford, Fla.; J. Thurston Noe, New York; Miss Frieda Nordt, Scranton; James MacConnell Weddell, Galesburg, Ill., and Miss Ruth White, A. A. G. O., Scranton.

News comes from Portland, Maine, of the marriage of Charles R. Cronham, the municipal organist, and Miss May Korb of Newark, N. J. Mrs. Cronham is a talented singer and appeared on a program in Portland last winter.

Samuel P. Greene's Work at Sayville, N. Y.—Has New Midmer-Losh.

A three-manual Midmer-Losh organ has been completed in the Congregational Church of Sayville, L. I. This community has been dominated musically for many years by Samuel P. Greene, who conducts a successful mercantile establishment in that town. Mr. Greene has been for fifty years organist of the Congregational Church and purchased the original instrument of which all the pipes have been incorporated in the larger one, which is also the gift of Mr. Greene. Mr. Greene has had an organ for many



SAMUEL P. GREENE.

years in his home, which is one of the historic mansions of Long Island, the domicile of the Greene family for many generations. This organ is also being enlarged and modernized by the Midmer-Losh Company.

Sayville has one of the largest house organs ever built, in the residence of the late Commodore Bourne, who was an intimate friend of Mr. Greene and shared his enthusiasm for the organ.

CLEVELAND MEETING OFFERS MUCH VARIETY

READY FOR N. A. O. SESSIONS

Annual Convention Aug. 4 to 7 Will
Be Marked by Programs of Interest
to All—Large Attendance
Is Forecast.

It would be difficult to picture a convention program providing a greater variety of interesting events than the one now fully planned for the annual session of the National Association of Organists at Cleveland Aug. 4 to 7. It is a most comprehensive program and, judging from the interest already shown, the attendance will break all records. Wade Park Manor, the official hotel, offers unusual hotel accommodations and is conveniently situated for all meetings.

The association expects to obtain railroad rates of one fare and a half for the round trip and to this end all who will be present are asked to obtain certificates from their railroad agents when they purchase tickets to Cleveland.

The program arranged for the four busy days will be as follows:

Monday, Aug. 3.—7 p. m.: At Wade Park Manor. Registration and get-together. Until 8 o'clock the Austin organ, played by Vincent Percy at the Euclid Avenue Congregational Church, will be heard by radio.

Tuesday, Aug. 4.—Forenoon: At Wade Park Manor. Registration. Address of welcome by W. R. Hopkins, city manager of Cleveland, and Russell V. Morgan, dean of the Northern Ohio chapter of the American Guild of Organists. Response by T. Tertius Noble. Business meeting. Paper on "Vocal Technique of Choral Interpretation," by John Finley Williamson, director of the Westminster Choir of Dayton, Ohio.

Afternoon: At Wade Park Manor. Luncheon with informal greetings. At the Temple, "Some Practical Uses of Double-Touch," demonstration by Carleton H. Bullis, Temple organist. Program of Hebrew responses from the Temple ritual, sung by Temple quartet. At Trinity Cathedral, recital by Edwin Arthur Kraft. Wednesday, Aug. 5.—Forenoon: At the State Theater. Demonstration of the unit orchestra, built by the Rudolph Wurflitzer Company, by Ernest Hunt, organist of that theater. Demonstration of the development of American jazz music by John Hammond. Scenic, "The Land of Everlasting Snows," accompaniment played by Mr. Hammond. At the Cleveland Auditorium, demonstration of the Skinner organ by Edwin Arthur Kraft.

Afternoon: Paper on "The Development of Music for the Organ with Orchestra," followed by a short recital, by Palmer Christian. At the Art Museum, organ recital by Charles M. Courboin, representing the American Organ Players' Club.

Thursday, Aug. 6.—Forenoon: At the lecture hall of the Cleveland Museum of Art. Meeting of the executive committee with state and chapter delegates. Paper on "Planning and Planning an Organ," by H. Leroy Baumgartner, Yale University. Greetings from the Organ Builders' Association.

Afternoon: Paper on "The Development of Organ Music," by Albert Riemenschneider, followed by illustrative recital by Charlotte Mathewson Lockwood of New York. Recital of compositions by Widor, by Mr. Riemenschneider. Reception and tea given by the women's committee of the Cleveland Orchestra at the residence of Mrs. Amos Barron, president of that committee.

Evening: At Old Stone Church, recital by Russell Hancock Miles, University of Illinois, and Arthur H. Egerton of Winnipeg, representing the Canadian College of Organists.

Friday, Aug. 7.—Forenoon: Lecture Hall, Cleveland Museum of Art, business meeting. Round table, "Organists' Duty to the Young," "Organ Programs for Young People," by Arthur Quimby of the Cleveland Museum, and "Music in the Church School," by Reginald L. McAll of New York City.

Afternoon: At the Church of the Covenant, recital by Charles E. Clemens, Mus. D. Continuation of that recital at the Florence Harkness Chapel, by Mr. Clemens. Recital by Miss Lillian Carpenter of the Institute of Musical Art, New York City, at the Florence Harkness Chapel. Banquet at the Wade Park Manor; Emerson L. Richards, toastmaster.

The choice of Cleveland as the convention city this year is considered markedly fortunate. Not only has the city splendid organs and organists, but the grouping of a number of these organs in the immediate vicinity of

Wade Park, with the location of Wade Park Manor in close proximity, makes the facilities afforded the convention unusually good. As Cleveland is reached easily both by rail and lake from the east and the west, with excellent service from New York, Chicago and other centers, the location is convenient to organists within a very large radius.

Cleveland was founded in 1796 by General Moses Cleaveland, who was head surveyor of the Connecticut Land Company, and acquired, at 40 cents an acre, 3,000,000 acres in what was known as the Western Reserve. In the last twenty years Cleveland has doubled its population and today, with over 888,000, stands fifth in size among the cities of the United States. More than half the population of the United States lives within 500 miles of the city and more than half of the nation's manufacturing is done in the same region.

Degree for Alexander Matthews.

The honorary degree of doctor of music was conferred upon H. Alexander Matthews, the Philadelphia composer and choral director, by the University of Pennsylvania at the June commencement exercises. Among his many activities Dr. Matthews is director of undergraduate music at the University of Pennsylvania. The glee club, which is under his direction, has attained an enviable reputation during the past three years, having appeared during the last season with the New York Symphony Orchestra in the Beethoven Choral Symphony. The club has been engaged also to sing a Wagner program with the same organization under Walter Damrosch next season. Dr. Matthews was also elected an adjunct professor in the school of fine arts at the University of Pennsylvania.

Nevins Opens New Hall Organ.

The new Hall organ in the Totowa Presbyterian Church of Paterson, N. J., was dedicated with a recital by Willard Irving Nevins of New York City on Thursday evening, July 2. Mr. Nevins played numbers by Mendelssohn, Wesley, Bonnet, Kinder and Guilman. The audience, which filled the auditorium, was most enthusiastic and demanded encores. Mr. and Mrs. Nevins during August will enjoy a vacation at the Thousand Islands and at York Beach, Me. Mr. Nevins has a busy program of recitals already planned for next season.

Glynn Goes to Worcester, Mass.

Franklin Glynn has left Moncton, N. B., to accept the post of organist and choirmaster at All Saints' Church, Worcester, Mass. Mr. Glynn assumed charge at Worcester late in June. The church is rated as one of the largest in New England. Mr. Glynn has a four-manual Skinner organ and a choir of men and boys.

Pilcher Three-Manual Opened.

A three-manual organ built by Henry Pilcher's Sons for Immanuel Baptist Church at Salt Lake City, Utah, was dedicated May 10. Mrs. Harry Chapman was at the console. The organ has a total of 1,547 pipes.

Programs of Recitals at N. A. O. Convention

EDWIN ARTHUR KRAFT.

Molto Moderato (Second Sonata), Josef Renner.
Chorale Prelude, J. S. Bach.
Chorale Prelude, Karg-Elert.
Prelude and Fugue in A minor, J. S. Bach.
Minuet, C. P. E. Bach.
Intermezzo, Bonnet.
Heroic Piece, Cole.
"Elfentanz," Johnson.
Caprice ("The Brook"), Dethier.
Toccata, "Thou Art the Rock," Mulet.
"In Memoriam," Bourdon.
"The Ride of the Valkyries," Wagner.

JOHN HAMMOND.

Program of popular music:
"Why Couldn't It Be Me?" Special arrangement in fantasia form, condensed from the performer's setting for orchestra and organ.
"How Come You Like Me Like You Do?" A typical "Blues" setting.
Midnight Waltz, illustrating the employment of a sentimental waltz ballad as a solo feature.
"By the Light of the Stars," Foxtrot ballad feature.
Excerpts from Gershwin's "Rhapsody in Blue."
Following this program, Mr. Hammond will present the organ accompaniment to a scenic, "The Land of Everlasting Snow," and to the feature, "The Last Laugh."

CHARLES M. COURBOIN.

Concert Overture, Maitland.
Andante Cantabile, Nardini.
Serenade, Grasse.
Prelude and Fugue in D minor, Louis de Vocht.
"Song of the Basket Weaver," Russell.
"Up the Saguenay," Russell.
Scherzo, Rogers.
Passacaglia in C minor, Bach.

CHARLOTTE MATHEWSON LOCKWOOD, A. A. G. O.

Discant on a Chorale, Benedictus Ducis.
"The King's Hunt," John Bull.
"Giles Farnaby's Dream," Giles Farnaby.
Passacaglia, Frescobaldi.
Variations on "Thou Prince of Peace," J. Bernhard Bach.
Prelude, Clerambault.
Arioso, "Do Stay Here," Bach.
Anna Magdalena's March, Bach.
Toccata and Fugue in D minor, Bach.
Intermezzo from Suite 1, James H. Rogers.
Allegro Maestoso (From "Storm King" Symphony), Clarence Dickinson.

ALBERT RIEMENSCHNEIDER.

(WIDOR PROGRAM.)
"Marche Pontificale" (from First Symphony).
Pastorale (from Second Symphony).
Chorale (from Roman Symphony).
Toccata (from Fifth Symphony).

RUSSELL HANCOCK MILES.

Fugue in E minor (wedge), Bach.
Aria, Handel.

CLASSIFIED ADVERTISEMENTS

WANTED—HELP.

WANTED — ORGAN BUILDERS IN all lines, cabinet maker, metal pipe maker, also first-class working foreman for mill work, one who can handle men and care for machinery. The Bennett Organ Company, Rock Island, Ill. [tf]

WANTED — EXPERIENCED ORGAN man. Must be familiar with tubular and electric organs. Steady work and high wages. Must live in vicinity of New York City. Address H5, The Diapason.

WANTED—SKILLED WORKMEN IN every department, highest wages, steady work. GEORGE KILGEN & SON, 3825 Laclede avenue, St. Louis, Mo.

WANTED — FIRST-CLASS FLUE voicer, capable of turning out high-class work, by well established firm in the middle west. Address G 5, The Diapason.

WANTED—ORGAN TUNERS, STEADY work, splendid chance. Louis F. Mohr & Co., 2599 Valentine avenue, near East One Hundred Ninety-eighth street, the Bronx, New York City. [9]

WANTED—SEVERAL FIRST-CLASS metal pipe makers. Steady work and good wages guaranteed. George Mack, Garwood, N. J. [8]

WANTED — FIRST-CLASS WOOD pipe maker; steady work and good pay guaranteed by company in the middle west. Address F-7, The Diapason.

WANTED—BY EASTERN ORGAN concern, a first-class pipe maker. Good wages and steady work may be had by applying to F 3, The Diapason. [8]

WANTED — FIRST-CLASS METAL pipe makers, day or piece work, by old reliable firm in middle west. Address E 3, The Diapason.

WANTED—ORGAN MEN OF ALL branches. State qualifications. Mudler-Hunter Company, Inc., 2632-38 West Gordon street, Philadelphia.

WANTED—FLUE PIPE VOICER OR assistant. Hall Organ Company, West Haven, Conn.

WANTED — EXPERIENCED WOOD pipe maker. The Votteler-Holtkamp-Sparling Company, Cleveland, Ohio. [9]

WANTED—METAL AND ZINC PIPE makers; also voicers. Dennison Organ Pipe Company, Reading, Mass. [tf]

WANTED — CAPABLE ASSISTANT reed voicer. Good opportunity for promotion. Address G2, The Diapason.

WANTED — PIPE ORGAN VOICERS. Address The Aeolian Company, Garwood, N. J.

ORGAN PRACTICE.

ORGAN STUDENTS IN CHICAGO: Practice at Bush Conservatory, 839 North Dearborn street. Twenty-five hours, \$10. Modern organ.

Allegretto (Quartet in D), Haydn.
Eklog, Kramer.
Theme, Variations and Fugue, W. Berwald.
Andante du Quatuor, Debussy.
Allegro (Sixth Symphony), Widor.

ARTHUR H. EGERTON.

Preludio (from Sonata in E flat minor), Rheinberger.
Six Pieces Based on Hymn Tunes—
(a) "Blessed Jesu, We Are Here," Karg-Elert.
(b) On Tallis' First Mode tune, Harold Darke.
(c) "Veni Emmanuel," Arthur Egerton.
(d) "The Old Year Has Departed," Bach.
(e) "Ave Maris Stella," Marcel Dupre.
(f) "Make Broad the Path," Karg-Elert.

Allegro Maestoso (from Sonata in G), Elgar.

CHARLES E. CLEMENS, Mus. D.

Chorale Improvisation, Op. 65, Karg-Elert.
Scherzo, Op. 80, and Intermezzo, Max Reger.
Sonata No. 3 (first movement), Rogers.
"A Song of Gratitude," Cole.
Allegretto, Claude E. Cover.
Aubade in D flat, Bernard Johnson.
Fugue in A minor, Bach.

LILIAN CARPENTER.

Fantasia and Fugue in G minor, Bach.
Cantilene (from Sonata in D minor), Rheinberger.
Scherzo Symphonique, Russell King Miller.
"Grande Piece Symphonique," Franck.

THE DIAPASON.

Entered as second-class matter March 1, 1911, at the postoffice at Chicago, Ill., under act of March 3, 1879.
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FOR SALE—ORGANS, ETC.

FOR SALE—TWO-MANUAL TUBULAR-pneumatic organ, detached console, 518 speaking pipes. Tremolo; blower; chimes; very good condition. Also a set of twenty cathedral chimes (Deagan make), like new. Complete with chest and small keyboard for tubular-pneumatic action. J. M. Bolt, 1317 South Kil-dare avenue, Chicago, Ill.

FOR SALE—NEW TEN-STOP ORCHESTRAL reed organ suitable for small lodge hall or moving picture house seating from 300 to 1,000. Electric motor and pump; very powerful and exceptional tone quality. \$500.00. White Organ Company, Department D, 215 Englewood avenue, Chicago, Ill.

FOR SALE — PIANO-ORGAN CONSOLE, two-manual and pedals, full compass, key and pedal contact spreaders intact (cables cut off). About eighteen draw stops and ten couplers; tilting tablets. Would suit organist or learner for pedal practice. Description and price on application to Roehl Brothers Storage, 626 Alfred street, Detroit, Mich.

FOR SALE—THREE H.P. ORGOBLO. Four-inch wind. Only slightly used. Motor will be supplied to suit the current of purchaser. J. Hamilton Smith, 152 North Hanover street, Pottstown, Pa. [7]

FOR SALE—BARGAIN AT \$2,600. Odell organ, three manuals, thirty-two speaking stops. Available July 1. Requires space 12 by 20 by 28 feet. For further particulars inquire of Clement Campbell, 115 East Seventy-fourth street, New York City. Telephone Butterfield 2590. [tf]

FOR SALE—TWO-MANUAL KILGEN organ, in good shape. As we have built a new auditorium and installed a larger organ, we offer the old one to anyone interested. Information furnished by G. E. McClure, Treasurer, Webster Groves, Mo.

FOR SALE—TWO-MANUAL TUBULAR-pneumatic eight-stop pipe organ, entirely rebuilt, with blower, for only \$1,500.00, for church. Write for particulars. Schaefer Organ Company, Slinger, Wis.

FOR SALE — EIGHT-STOP TWO manuals and pedal organ, containing set of twenty chimes, ½-horsepower Zephyr blower. For price address H4, The Diapason.

FOR SALE—VOCALION, TWO-MANUAL and pedal, sixteen stops, with motor and blower. P. Butzen, 2128 West Thirtieth street, Chicago. [tf]

WANTED—MISCELLANEOUS.

WANTED—WANT TO PURCHASE player organ for a home. Desire three-manual of about sixty stops. Second-hand Aeolian or any good make. Will not consider junk that is so far out of date it will cost more to rebuild than to buy new. Please give list of stops, date organ was built, present location. Address H-2, The Diapason. [10]

WANTED—PIPE ORGAN REBUILDING in the Southwest. My price is not always the lowest, but the work is the best. Bulletin of recommendations on request. My experience of twenty-five years enables me to handle pipe organ work quickly and satisfactorily. Simplex blowers (best by test) sold and installed. C. H. Brick, 5502 Vickery boulevard, Dallas, Tex. [7]

WANTED—ALL KINDS OF PIPE ORGAN work, anywhere, any time. Would like to hear from builders requiring erecting and finishing, and maintenance on road. Address William L. Jarvis, 3744 North Eighth street, Philadelphia, Pa. [9]

WANTED—ANOTHER 1,000 ORGANISTS and choir directors to try out the special church service programs so successful last season. John B. Waterman, 696 West Main street, Battle Creek, Mich.

POSITION WANTED.

POSITION WANTED—BY THEATER organist (lady). Five years' valuable experience in cueing pictures; large library. Member A. F. of M. Address H-3, The Diapason.

POSITION WANTED—A CONSCIENTIOUS young man with sixteen years' experience as tuner and repairer of pianos, players and automatics, and installer and finisher of pipe organs, would like a position as road man for good, reliable organ concern; also where there is a possibility of investing some money and a chance for advancement. Address G 4, The Diapason.

POSITION WANTED—EXPERT ORGAN builder, tuner and finisher, twenty-eight years' experience, desires position to take care of territory for some good firm, installations, service work and look after firm's interests. Apply G 3, The Diapason.

HENRY F. SEIBERT

American Concert Organist

"I count it a privilege to commend the work of the organist of Holy Trinity Church, New York, Mr. Henry F. Seibert. Loyal to the standards set by the masters of the organ, his accomplishment in creation and interpretation is guided by a faultless technique, and is enriched by a spirit that wholeheartedly loves the art."

SAMUEL TREXLER

(Dr. Trexler is President of the Lutheran Synod of New York and New England. Esteemed in New York City as a connoisseur of all the arts, he is oft times referred to as the Lutheran Bishop of New York.)

898 West End Ave. New York



ELKS IN ATLANTIC CITY WILL HAVE LARGE ORGAN

TO OCCUPY \$3,000,000 HOME

Midmer-Losh Installing Instrument
Designed by Senator Emerson L.
Richards—To Be Ready for
Opening of Building.

The palatial new home of the Atlantic City Lodge of Elks is to have a large three-manual organ. The contract for its construction was awarded to Midmer-Losh, Inc., and the specifications were drawn up by Senator Emerson L. Richards of Atlantic City. This being the case, an interesting scheme was assured. The new Elks' home is on South Virginia avenue and is nearly completed. The cost of the building is \$3,125,000. The home contains a lodge-room which will seat about 2,000 and is handsomely finished and carved in French walnut, with white and gold wall and ceiling decorations. The organ is to be in three chambers at the east end of the room, the choir and great occupying one chamber, the echo a second chamber and the swell a third. The console will be at the left of the exalted ruler's throne at the west end of the lodge-room.

The problem to be met was to provide the organ with sufficient power to fill the auditorium and yet to supply numerous delicate effects suitable for the ritual work. This was done by supplying an unenclosed foundation together with a boldly-voiced swell organ and making the echo a floating division playable upon any manual.

The organ is being installed and will be ready for use when the home is opened in September.

Following is the specification:

GREAT.

- (Seven and one-half inch wind)
1. Diapason, 8 ft. (40 scale), 61 pipes.
2. Octave, 4 ft. (54 scale), 61 pipes.
3. Flute Overt, 8 ft. (40 scale), 49 pipes.
4. Tuba, 8 ft. (8-inch bells 15-inch Pr. D. H.), 61 pipes.
5. Tuba Clarion, 4 ft. (Extension of No. 4), 12 pipes.

Enclosed in Choir chamber (seven and one-half inch wind):

6. Bourdon, 16 ft., 61 pipes.
7. Hohl Flöte, 8 ft., 61 pipes.
8. Tibia Clausa, 8 ft. (Ext. No. 6), 12 pipes.
9. Gemshorn, 8 ft., 61 pipes.
10. Gemshorn Celeste, 8 ft., 54 pipes.
11. Dulciana, 8 ft. (From No. 26), 00 pipes.
12. Stopped Flute, 4 ft. (Ext. No. 6), 12 pipes.
13. Cone Flute, 4 ft. (Ext. No. 8), 12 pipes.
14. Flute Celeste, 4 ft. (Ext. No. 9), 12 pipes.
15. Twelfth, 2 1/2 ft. (From No. 8), 00 pipes.
16. Fifteenth, 2 ft. (Ext. No. 6), 12 pipes.
17. Seventeenth, 1 3/5 ft. (Ext. No. 9), 16 pipes.
18. Twenty-second, 1 ft. (Ext. No. 8), 24 pipes.
19. Trombone, Metal, 15-inch wind, 16 ft., 61 pipes.
20. Royal Trumpet, 8 ft. (Ext. No. 19), 12 pipes.
21. Kinura, 8 ft., 61 pipes.
22. Trumpet Quint, 5 1/2 ft. (From No. 19), 00 pipes.
23. Clarion, 4 ft. (Ext. No. 19), 12 pipes.
24. Chimes, 20 notes (A to F).
25. Harp, 49 notes.

CHOIR (Seven and one-half inch wind).

26. Dulciana, 16 ft., 61 pipes.
27. Diapason, 8 ft. (42 Scale), 61 pipes.
28. Harmonic Flute, 8 ft., 61 pipes.
29. Tibia Clausa, 8 ft. (From No. 61), 00 pipes.
30. Gamba, 8 ft., 61 pipes.
31. Gamba Celeste, 8 ft., 61 pipes.
32. Gemshorn, 8 ft. (From No. 8), 00 pipes.
33. Gemshorn Celeste, 8 ft. (From No. 9), 00 pipes.
34. Dulciana, 8 ft. (Ext. No. 26), 12 pipes.
35. Quint, 5 1/2 ft. (From No. 8), 00 pipes.
36. Stopped Flute, 4 ft. (From No. 6), 00 pipes.
37. Gemshorn, 4 ft. (From No. 8), 00 pipes.
38. Dolce, 4 ft. (Ext. No. 26), 12 pipes.
39. Tenth, 3 1/5 ft. (From No. 9), 00 pipes.
40. Flute, Twelfth, 2 1/2 ft. (From No. 26), 00 pipes.
41. Dolce, Twelfth, 2 1/2 ft. (From No. 26), 00 pipes.
42. Flautino, 2 ft. (From No. 8), 00 pipes.
43. Dulcet, 2 ft. (Ext. No. 26), 12 pipes.
44. Seventeenth, 1 3/5 ft. (From No. 9), 00 pipes.
45. Nineteenth, 1 1/2 ft. (From No. 8), 00 pipes.
46. Twenty-second, 1 ft. (Ext. No. 26), 12 pipes.
47. Clarinet, 8 ft., 61 pipes.
48. Trumpet, 8 ft. (From No. 19), 00 pipes.

49. Tuba, 8 ft. (From No. 4), 00 pipes.
50. Horn (Synthetic), 8 ft.
51. Cor Anglais (Synthetic), 8 ft.
52. Quintadena (Synthetic), 8 ft.
53. Synthetic (Selected), 8 ft.

- SWELL (Seven and one-half inch wind).
54. Lieblich Flute, 16 ft., 61 pipes.
55. Contra Fagotto, 16 ft., 61 pipes.
56. Diapason, 8 ft. (46 scale), 73 pipes.
57. Clarabella, 8 ft., 73 pipes.
58. Violin, 8 ft., 73 pipes.
59. Violin Celeste, 8 ft., 110 pipes.
60. Gedeckt, 8 ft. (Ext. 54), 12 pipes.
61. Cornopean, 8 ft., 73 pipes.
62. French Horn, 8 ft., medium scale, 61 pipes.
63. Oboe, 8 ft. (Ext. 55), 12 pipes.
64. Octave Horn, 4 ft. (Ext. 55), 12 pipes.
65. Flute d'Amour, 4 ft. (Ext. 54), 12 pipes.
66. Twelfth, 2 1/2 ft. (From No. 54), 00 pipes.
67. Flageolet, 2 ft. (Ext. 54), 12 pipes.
68. Synthetic (Selected), 8 ft.
69. Synthetic (Selected), 8 ft.

ECHO.

70. Cone Flute, 16 ft., T. C. (12 bass notes from Dulciana), 61 pipes.
71. Spitz Flöte, 8 ft. (Ext. No. 70), 00 pipes.
72. Flute Celeste, 8 ft., T. C., 49 pipes.
73. Viol Sordo, 8 ft., 61 pipes.
74. Muted Strings, 8 ft., 2 rks. above T. C., 110 pipes.
75. Flute, 4 ft. (Ext. No. 70), 12 pipes.
76. Twelfth, 2 1/2 ft. (Ext. No. 70), 00 pipes.
77. Flautino, 2 ft. (Ext. No. 70), 12 pipes.
78. Vox Humana, 8 ft., 61 pipes.
79. Cor Anglais, 8 ft.
80. Cor d'Amour, 8 ft.
81. Quintadena, 8 ft.

PEDAL.

82. Acoustic Bass, 32 ft., 00 pipes.
83. Diapason, 16 ft. (Ext. No. 3), 00 pipes.
84. Bourdon, 16 ft. (From No. 6), 24 pipes.
85. Gedeckt, 16 ft. (From No. 54), 00 pipes.
86. Dulciana, 16 ft. (From No. 26), 00 pipes.
87. Trombone, 16 ft. (From No. 19), 00 pipes.
88. Contra Fagotto, 16 ft. (From No. 55), 00 pipes.
89. Quint Trumpet, 10 1/2 ft. (From No. 19), 00 pipes.
90. Dolce Quint, 10 1/2 ft. (From No. 26), 00 pipes.
91. Flute, 8 ft. (From No. 6), 00 pipes.
92. Gemshorn, 8 ft. (From No. 9), 00 pipes.
93. Still Gedeckt, 8 ft. (From No. 54), 00 pipes.
94. 11 o'clock Chime, 1 note.

EDDY SUMMER CLASS LARGE

Many Organists from Various Cities
Take Work in Chicago.

Clarence Eddy's organ class at the Chicago Musical College this summer is large and important. The following are among his pupils: Mrs. Susie Goff Bush, Kansas City; Mrs. Esther Fricke Green, Los Angeles; Edwin Liemohn, Willmar, Minn.; Miss Gertrude Krieg, Freeport, Ill.; Miss Mary Gardner, Charleston, W. Va.; Miss Lillian C. Berg, Superior, Wis.; Miss Olga H. Stumpel, Wauseon, Ohio; Mrs. F. W. Smith, Waco, Tex.; George Dok, Holland, Mich.; Miss Elizabeth A. Stewart, Chattanooga, Tenn.; Carl R. Youngdahl, Sioux Falls, S. D.; Mrs. Edward Leamon, Waco, Tex.; Miss Kathryn Thomas, Newton, Kan.; Miss Persis Heaton, Indianola, Iowa; Miss Olga Olson, Marinette, Wis.; Sister Anna of St. Catherine's College, St. Paul, Minn.; Gerald Stokes, Elgin, Ill.; Miss Pearl De Spain Stout, Grandfield, Okla.; Miles Hartley, La Salle, Ill.; Sister Felicitas, Marywood College, Scranton, Pa.; Father Raymond, St. Vincent's College, Beatty, Pa.; Miss Della Tully Matthews, McAlester, Okla.; Moritz Lundholm, Freeport, Ill.; Miss Elsa Nordholm, Chicago; Miss Flora Belt, Santa Fe, N. Mex.; and Mrs. Charles Ringling, Chicago.

Princeton Honors J. Fred Wolle.

On June 16 Princeton University honored Dr. J. Fred Wolle by bestowing upon him the honorary degree of LL.D. This is said to be the first time in its history that Princeton has so honored a musician. Dr. Wolle is director of the famous Bach Choir of Bethlehem, Pa.

Russell Hancock Miles, the organist connected with the faculty of the University of Illinois, reports the arrival of a daughter at his home at Urbana on July 13. Mrs. Miles is the daughter of William Berwald, the well-known composer of Syracuse, N. Y. Mr. Miles writes suggesting that he should name the young lady Naomi (N. A. O. -mi) in view of her coming just before his recital for the N. A. O. at Cleveland.

FOUR-MANUAL AT WHEELING

Beymer Presides Over New Skinner—
Kraft Gives Recital.

Paul Allen Beymer presides over a new organ built by the Skinner Company for St. Matthew's Episcopal Church at Wheeling, W. Va. Edwin Arthur Kraft of Cleveland gave the dedicatory recital on the instrument June 25. Mr. Kraft was organist at St. Matthew's after his return from study in Europe in 1905. Mr. Beymer is a former pupil of Mr. Kraft and in the time he has been at Wheeling has made for himself a fine reputation as an organist. The new instrument, which is a four-manual of forty stops, will give Mr. Beymer a splendid vehicle for exercising his talent as a recitalist.

Following is the specification of the new organ:

GREAT ORGAN.

- Bourdon (Pedal Extension), 16 ft., 29 pipes.
Diapason, 8 ft., 73 pipes.
Claribel Flute, 8 ft., 73 pipes.
Flute, 4 ft., 73 pipes.
Octave, 4 ft., 73 pipes.
Mixture, 4 rks., 244 pipes.
Tromba, 8 ft.
Cathedral Chimes, 22 tubes.

SWELL ORGAN.

- Bourdon, 16 ft., 73 pipes.
Diapason, 8 ft., 73 pipes.
Salicional, 8 ft., 73 pipes.
Vox Celeste, 8 ft., 73 pipes.
Flauto Dolce, 8 ft., 73 pipes.
Flute Celeste, 8 ft., 61 pipes.
Flute, 4 ft., 73 pipes.
Flautino, 2 ft., 61 pipes.
Mixture, 3 rks., 183 pipes.
Double Trumpet, 16 ft., 73 pipes.
Cornopean, 8 ft., 73 pipes.
Flügel Horn, 8 ft., 73 pipes.
Clarion, 4 ft., 73 pipes.
Vox Humana, 8 ft., 73 pipes.
Tremolo.

CHOIR ORGAN.

- Concert Flute, 8 ft., 61 pipes.
Dulciana, 8 ft., 61 pipes.
Flute, 4 ft., 61 pipes.
Clarinet, 8 ft., 61 pipes.
Harp, 8 ft., 61 bars.
Celesta, 4 ft., 61 bars.
Tremolo.

SOLO ORGAN.

- Gamba, 8 ft., 73 pipes.
Gamba Celeste, 8 ft., 73 pipes.
French Horn, 8 ft., 73 pipes.
Tuba Mirabilis (Pedal Extension), 73 pipes.
Tremolo.

PEDAL ORGAN.

- Diapason, 16 ft., 32 pipes.
Bourdon, 16 ft., 32 pipes.
Echo Bourdon (Swell), 16 ft.
Posaune (Double Trumpet Swell).
Octave, 8 ft., 12 pipes.
Gedeckt, 8 ft., 12 pipes.
Still Gedeckt (Swell), 8 ft.
Ophicleide (Solo Tuba Extension), 16 ft., 12 pipes.

The following program was given by Mr. Kraft: Concert Overture in C minor, Hollins; Chorale Prelude, "Hark! A Voice Saith All Are Mortal," Bach; Chorale Prelude, "O God, Thou Righteous God," Karg-Elert; Minuet in D, Mozart; Fugue in G minor, Bach; "Evening Bells and Cradle Song," Macfarlane; Overture to "Tannhäuser," Wagner; "Elfentanz," Bernard Johnson; Caprice ("The Brook"), Dethier; "Song of India," Rimsky-Korsakoff; Toccata, "Thou Art the Rock," Mulet; Serenade, Rachmaninoff; Largo, Handel; "Ride of the Valkyries," Wagner.

C. F. Read Has Successful Season.

Clarence F. Read, for ten years at the Christian Temple, Wellsville, N. Y., and later at the Tabernacle Church, Utica, has closed a successful season at the new First Baptist Church, Rome, N. Y. Equipped with a large new three-manual and echo Hook & Hastings organ, he has produced programs drawing a crowd to every service. With the help of a choir of forty voices, monthly musicales have been given, and always to a packed house. Mr. Read has been engaged for a second year and is making up programs for the year's work.

Fatally Stricken on Bench.

Mrs. Madeline Davis, organist at Trinity Episcopal Church, Mount Vernon, N. Y., collapsed while seated at the organ June 14, and died shortly after being carried into the rectory. Death was caused by acute indigestion. Mrs. Davis was also organist at St. Margaret's Church, the Bronx.

Skinner Organ for University.

The University of South Dakota, at Vermillion, S. Dak., has awarded to the Skinner Organ Company the contract to build an instrument for its new auditorium. The announced cost is to be \$21,000.

FOUR-MANUAL KIMBALL ORDERED BY COLLEGE

NAPERVILLE, ILL., SCHEME

Northwestern College Awards Contract for Straight Instrument with
Total of 3,287 Pipes to
Chicago Builder.

Northwestern College at Naperville, Ill., a suburb of Chicago, has awarded to the W. W. Kimball Company the contract for a four-manual organ to be installed in the college chapel. It will be a straight organ with a total of 3,287 pipes. The specifications are as follows:

GREAT ORGAN.

- Bourdon (Pedal Extension), 16 ft., 41 pipes.
First Diapason, 8 ft., 73 pipes.
Second Diapason, 8 ft., 73 pipes.
Claribel Flute, 8 ft., 73 pipes.
Gemshorn, 8 ft., 73 pipes.
Octave, 4 ft., 73 pipes.
Flute, 4 ft., 73 pipes.
Twelfth, 2 1/2 ft., 61 pipes.
Fifteenth, 2 ft., 61 pipes.
Mixture, 4 rks., 244 pipes.
Tromba, 8 ft., 73 pipes.
Chimes, 8 ft., 20 tubular bells.

SWELL ORGAN.

- Bourdon, 16 ft., 73 pipes.
Diapason, 8 ft., 73 pipes.
Gedeckt, 8 ft., 73 pipes.
Salicional, 8 ft., 73 pipes.
Viola Celeste, 8 ft., 73 pipes.
Aeoline, 8 ft., 73 pipes.
Unda Maria, 2 ranks, 8 ft., 146 pipes.
Flute, 4 ft., 73 pipes.
Violina, 4 ft., 73 pipes.
Piccolo, 2 ft., 61 pipes.
Soft mixture, 3 rks., 183 pipes.
Vox Humana, 8 ft., 73 pipes.
Cornopean, 8 ft., 73 pipes.
Oboe Horn, 8 ft., 73 pipes.
Harp, 8 ft.
Tremolo, 49 bars.

CHOIR ORGAN.

- Diapason, 8 ft., 73 pipes.
Concert Flute, 8 ft., 73 pipes.
Fern Flöte, 8 ft., 73 pipes.
Dulciana, 8 ft., 73 pipes.
Flute, 4 ft., 73 pipes.
Quintadena, 8 ft., 73 pipes.
Clarinet, 8 ft., 61 pipes.
Tremolo.

SOLO ORGAN.

- Tuba, 8 ft., 73 pipes.
Melophone, 8 ft., 73 pipes.
Cello, 8 ft., 73 pipes.
French Horn, 8 ft., 73 pipes.

PEDAL ORGAN.

- Acoustic Bass, 32 ft., 32 notes.
Diapason, 16 ft., 32 pipes.
Bourdon, 16 ft., 32 pipes.
Echo Bourdon (from Swell), 16 ft., 32 notes.
Octave, 8 ft., 32 notes.
Gedeckt, 8 ft., 32 notes.
Still Gedeckt, 8 ft., 32 notes.
Flute, 4 ft., 32 notes.
Trombone, 16 ft., 12 pipes.
Tromba, 8 ft., 32 notes.

Walter D. Hardy, manager of the organ department of the Kimball Company, reports that the business of the department in June was the largest in the history of the company.

Organist Prevents Panic.

Reports from Pittsburgh tell of the prevention of a panic in the Belmar Theater, July 7, when Mrs. George C. Thompson, the organist, played a rollicking tune as sheets of flame began to issue from the projection room of the theater, which was crowded. Her coolness calmed the audience and D. McCloskey, the manager, gave assurance that there was no danger to be feared. The fire was confined to the projection room, where an overheated film had ignited.

Esther Fricke Green in Chicago.

Mrs. Esther Fricke Green, organist of the Angelus Temple at Los Angeles, has come to Chicago to study with Clarence Eddy this summer. She was formerly organist of the Eighth Church of Christ, Scientist, Chicago. In Los Angeles she has broadened and strengthened her reputation as an organist, standing very high in that city.

No other organist of recent times, it is asserted, has played on as many continents as Alfred Hollins, England's famous blind organist and composer, who since his debut as a boy prodigy not only has concertized in England, Scotland, Ireland and Germany, but has made three tours to South Africa, tours to Australia and New Zealand and two tours of America, the last being in 1888. In Sydney, Australia, he was greeted by an audience of 4,000 people when he played on the great Town Hall organ—the famous instrument which possesses the only sixty-four-foot pedal stop in the world.

RECITAL PROGRAMS

Willhelm Middelschulte, Chicago—Mr. Middelschulte, who is passing the summer at Notre Dame University in Indiana, gave the following program in a historical recital at Sacred Heart Chapel the afternoon of July 5: "Otra Battalia de Sexto Tono," Jimenez, 1563; Echo Fantasia, Adriano Banchieri, 1567-1634; Canzona ("La Guamina"), Gioseffo Guammil, 1550; Toccata XII and Capriccio Pastorale, Girolamo Frescobaldi, 1584-1644; Sonata, Giovanni Battista Bassani, 1650-1715; Minuet, Gavotte and Passepied, "Der Schmidt," Johann Josef Fux, 1660-1941; "Noel," Claude d'Aquin, 1694-1772; Sonata, Wolfgang Amadeus Mozart, 1756-1791.

Mr. Middelschulte's program July 12 consisted of works of Handel, as follows: Concerto No. 10 (D minor); Sonata (A major) for violin and organ (violin, the Rev. Aloys Mergl); Concerto No. 4 (F major); Concerto No. 1 (G minor).

A Bach program was presented July 19, with the following offerings: Concerto in A minor; Sonata No. 5, F minor, violin and organ (violin, the Rev. Aloys Mergl); Capriccio on the Departure of a Friend; Concerto, D minor.

For July 26, Mr. Middelschulte prepared a program of works of American composers and played these compositions: Sonata quasi Fantasia, Ludwig Conde; Prelude and Fantasia, Estelle Hodann; Contrapuntal Fantasia, Aloys Smrz; "Devotion," C. Albert Schollin; "Song of Exultation," Lily Wadhams Moline; Fantasia, William G. Schenck; Suite in E, Edward Kurtz; Ciacona in G, Aloys Mergl; "Prayer," John J. Becker; "Swing Low, Sweet Chariot," Carl R. Ditton; Romantic Fantasia, Cordelia Schellenger; Heroic Piece, Rossetter G. Cole; "Deo Gratias" (Fantasia), Sister M. Gabrielle, S. S. J.

Percy B. Eversden, St. Louis, Mo.—Dr. Eversden's programs for the past month included: American Fantasia, Duggie; "Memories," Stearns; Fantasia-Overture, Fricker; Revery, T. Tertius Noble; "Marche Religieuse," Guilmant; Toccata in C minor, Faulkes; Solemn March, Noble; "By the Waters of Babylon," Stoughton; Offertory (Christmas), Guilmant; Pastoral, Kullak; "March of the Holy Grail," Wagner; "Adoration," Callaerts; Postlude, Dubois.

At the opening service of First Church of Christ, Scientist, University City, Mo., Dr. Eversden played: Variations on Mrs. Eddy's Hymns; Andante, Tschalkowsky; "Evening Bells," Macfarlane; Fantasia, "Ein Feste Burg," Fink.

Harold D. Smith, Ithaca, N. Y.—Professor Smith has played the following programs in his latest recitals at Cornell University:

July 12—Bailey Hall: Procession to the Cathedral, from "Lohengrin," Wagner; Melody in E, Rachmaninoff; Intermezzo, Augustin Barie; Largo, from Symphony "From the New World," Dvorak; "Grand Choeur Dialogue," Gigout.

July 19—Bailey Hall: "Flat Lux" and "In Paradisum," Dubois; "The Bells of St. Anne de Beaupre," Russell; Fugue on the Kyrie, Couperin; "Soeur Monique," Couperin; "Saeterjentens Sondag," Ole Bull; Festival Toccata, Fletcher.

July 14—St. Charles Chapel: "A. D. 920" and "Starlight" (from "Sea Pieces"), MacDowell; Elegy, Noble; Siciliano, Scarlatti; Air from Suite in D and Fantasia and Fugue in G minor, Bach.

Charles Galloway, St. Louis, Mo.—In his recital before the District of Columbia chapter, A. G. O., at the Church of the Epiphany, Washington, D. C., May 21, Mr. Galloway, organist and choirmaster of St. Peter's Church, St. Louis, presented this program: Concerto in D minor, Handel; Theme with Variations, Noble; Scherzo in G minor, Bossi; Volga Boat Song, Russian folk-tune; Toccata and Fugue in D minor, Bach; Meditation, Sturges; Caprice, "The Brook," Dethier; "Vision," Torjussen; Gavotte in F, Martini; Scherzo in B flat, Hayte; Elevation, Rousseau; Toccata in F, Crawford.

Charles Heinroth, Pittsburgh, Pa.—Dr. Heinroth gave the last recitals of the season at Carnegie Music Hall June 27 and 28. He will resume his regular programs Oct. 3. The final programs were as follows:

June 27—Overture to "Sakuntala," Goldmark; Pastoral Mystique, from "La Jongleur de Notre Dame," Massenet; "L'Arlesienne" Suite No. 1, Bizet; Symphonic Poem, "Death and Transfiguration," Strauss; Air de Ballet from "Alceste," Gluck-Saint-Saens; "Ride of the Valkyries," Wagner.

June 28—Overture to "Rosamunde," Schubert; "Adieu," Friml; Rondino, Beethoven-Kreisler; Scotch Fantasy, Macfarlane; "La Fileuse," Raff; Fantasia and Fugue in G minor, Bach; Midsummer Caprice, Johnston; Farandole from "L'Arlesienne Suite," Bizet.

Miss Charlotte Klein, Washington, D. C.—Miss Klein gave the program at the dedication of the organ in St. Paul's Evangelical Lutheran Church of Baltimore July 1, playing these compositions: Sonata in A minor, Borowski; "Traumerel," Schumann; Melodie, Gluck; Caprice ("The Brook"), Dethier; Reverie, Bonnet; Spring Song, Hollins; "Priore," Borowski; Finale (First Symphony), Vienne.

Charles Raymond Cronham, Portland, Ore.—Mr. Cronham is giving his summer series of municipal recitals and is attracting large audiences to the Portland city hall, including many visitors to the coast of Maine. Among his recent programs have been the following:

July 6—Military March, Schubert; Sunset Meditation, Biggs; Gavotte from "Iphigenia in Aulis," Gluck; "In India,"

Stoughton; "In Moonlight," Kinder; Humoresque, "The Primitive Organ," Yon; "Songs My Mother Taught Me," Dvorak; "Lohengrin" Selection, Wagner.

July 9—Concert Prelude in D minor, Kramer; "Abendlied," Schumann; "Il Trovatore," Selections, Verdi; Spanish Military March, Stewart; "Le Petit Berger," Debussy; Reverie, Strauss; "March of the Tin Soldiers," Pierre; Melody, Dawes; "The Lost Chord," Sullivan.

July 10—Grand March from "Tannhauser," Wagner; "By the Pool of Pirene," Stoughton; "To Spring," Grieg; Folksong, Mendelssohn; Andante from Symphony No. 6 (Pathetique), Tschalkowsky; "Samson and Delilah" (Ballet Music and "My Heart at Thy Sweet Voice"), Saint-Saens; "St. Cecilia" Offertory, Batiste.

Allen R. Kresge, Athens, Ohio—Mr. Kresge gave the following program in a recital at the First Methodist Church of Athens Sunday afternoon, July 12: Chromatic Fantasia, Thiele; Prelude, Clerambault; Cathedral Prelude and Fugue, Bach; "Pilgrims' Chorus" ("Tannhauser"), Wagner; Reverie, Dickinson; "Piece Heroique," Franck; Song without Words, Bonnet; Largo ("New World" Symphony), Dvorak; Toccata (Fifth Symphony), Widor.

Maile F. Nichols, Houghton, Mich.—Mrs. Nichols gave a recital at her home in Houghton June 24 for the St. Cecilia Club of that city and played a program of works by modern European and American composers. Her interesting list of offerings included: Sonatina in A minor (first movement), Karg - Elert; "Evening," Karg-Elert; "Jairus' Daughter," Malling; Christ Stilling the Tempest, Malling; Serenade (duo for organ and piano), Widor; "Finlandia," Sibelius; "Fatima la Grazia," Bossi; Morning Song, Elgar; Irish Fantasy, Wolstenholme; Prelude to "La Damselle Elue," Debussy; "Sunset Shadows," George W. Andrews; "Summer Fancies," Rossetter G. Cole; "Hymnus," Cole; Rhapsody in A minor (duo), Clifford Demarest.

Otto T. Hirschler, Mus. B., Long Beach, Cal.—In a recital at the First Methodist Church July 10 Mr. Hirschler played the following program: Grand March from "Aida," Verdi; "Ave Maria," Schubert; Fountain Revery, Fletcher; "In Moonlight," Kinder; "Will o' the Wisp," Gordon Balch Nevins; "Marche Slav," Tschalkowsky; "Claire de Lune," Karg-Elert; Capriccio, H. Alexander Matthews; Minuet in G, Beethoven; Finale from Sonata No. 1, Guilmant.

Paul G. Hanft, Los Angeles, Cal.—Mr. Hanft, organist and choirmaster of St. James' Church, assisted by members of St. James' choir, presented a sacred concert following the evening service at the Church of the Holy Faith (Episcopal), Inglewood, Cal., June 28. The organ numbers included: Solemn Prelude, "Gloria Domini," Noble; Volga Boatmen's Song, arranged by Eddy; Cantilene Pastorale, Dethier; Nocturne, Hanft; Prelude in C minor, Chopin; Romanza and Allegretto, Wolstenholme; "Christus Resurrexit," Ravanello; "Marche Triomphale," Becker.

Miss Pauline Voorhees, New Haven, Conn.—Miss Voorhees, organist of Central Church and of Mishkan Israel Temple, gave a recital at the Hennepin Avenue Methodist Church, Minneapolis, June 23, playing this program: Allegro Vivace, from Fifth Symphony, and Scherzo from Fourth Symphony, Widor; "Ave Maria," Bossi; Caprice, Jepson; Aria, from Tenth Concerto, Handel; "Ronde Francaise," Boellmann; Intermezzo, Kramer; "Elfen," Bonnet; "Tu es Petra," Mulet.

Charles F. Hansen, Indianapolis, Ind.—Professor Hansen gave the following program in a recital at the Christian Church of Thornton, Ind., June 9: Coronation March, Meyerbeer; Prayer in F, Communion No. 1 and Allegretto in B minor, Guilmant; Short Prelude and Fugue in F, Bach; Allegro Symphonic No. 10, Salome; "In the Morning," Grieg; Bridal Song, Jensen; "In Summer," Stebbins; Prelude, Chaminade; Fantasia in C, Tours; "Cantilena Nuptiale," Dubois; "Chant du Soir," Bossi; Andantino in D flat, Lemare; "Pomp and Circumstance," Elgar.

E. W. Schumacher, Fort Atkinson, Wis.—Mr. Schumacher played as follows in a recital on the evening of June 28 at St. Paul's Lutheran Church: Suite for Organ, James H. Rogers; "Song of the Basket Weaver," Alexander Russell; "Marche Triomphale," Lemmens; "Within a Chinese Garden," Stoughton; "Variations de Concert," Bonnet; Gavotte, Martini; Four Sea Sketches, Stoughton; Minuetto, Bizet; "Rapsodia Italiana," Yon.

Dr. Ray Hastings, Los Angeles, Cal.—Numbers played in recent popular programs at the Auditorium have included: Cathedral Prelude and Fugue, Bach; Aria, Bach; Canon, Schumann; "Priest's March" from "The Magic Flute," Mozart; Prelude to "Lohengrin," Wagner; "Morning Greeting," Schubert; Prelude to "The Deluge," Saint-Saens; "Ave Maria," from "Otello," Verdi; Concert Fantasia, Conde; "Chorus of Welcome," Hastings.

Frederick N. Shackley, Boston, Mass.—Recent preludial recitals played by Mr. Shackley at the Dudley Street Baptist Church at the evening services included the following: "Marche Cortege," from "Queen of Sheba," Gounod; "The Primitive Organ," Yon; Evensong, Martin; March from "Midsummer Night's Dream," Mendelssohn; Wedding Song, Dubois; Bridal Chorus, Wagner; "My Heart at Thy Sweet Voice," Saint-Saens; "Marche Solennelle," Ketterer; Berceuse from

"Jocelyn," Godard; "A Group of Old War Songs"; "Marching Through Georgia," "Tramp, Tramp, Tramp," "Massa's in the Cold, Cold Ground," "Dixie" and "The Vacant Chair"; Prelude to "Lohengrin," "The Evening Star" and Grand March from "Lohengrin," Act 3, Wagner; "Marche Militaire," Whittier; "Vesperale," Frysinger; "The Holy City," Adams; Meditation, Rogers; Slumber Song, Schumann; Berceuse, Gounod; Allegretto Grazioso, Tours; "La Cinquantaine," Gabriel-Marie; "St. Cecilia" Offertory in D, Batiste; "A Group of Old Time Songs"; "Juanita," "Nellie Gray," "Annie Laurie," "Old Oaken Bucket" (with chimes), "Campbells Are Coming" and "Auld Lang Syne"; Cavatina in D, Raff; "Pilgrims' Chorus," Wagner; Grand Chorus in D, Guilmant; Berceuse in D, Spinney; "Abendlied," Schumann.

On Sunday evening, June 7, Mr. Shackley broadcast a recital from the Estey organ studio, Boston, through WBZ of Springfield. His selections were: "Marche Militaire," Gounod; "Amaryllis," Ghys; "Home, Sweet Home," arranged by Lemare; "At Eventide" (arr. for organ and piano), Shackley; "Will o' the Wisp," Nevins; "Onward, Christian Soldiers," Sullivan-Whitney; Largo, Handel; Vesper Hymn (chimes alone); Wedding March, Mendelssohn; "Star-Spangled Banner" (by request).

Alfred E. Whitehead, F. R. C. O., Montreal, Que.—Dr. Whitehead gave two recitals this summer at the Lake Placid Club in New York, where the fine Austin organ is used for programs by some of the leading organists in the United States. Mr. Whitehead's first recital was played June 28 and was so much appreciated that he was asked to give another on July 1. The programs were:

June 28—Cathedral Prelude and Fugue in E minor, Bach; Cantilene in A minor, Salome; "Grand Choeur" in A major, Salome; Intermezzo, Dunham; "Legend," Harvey Grace; "Suite Gothique," Boellmann; "Silhouettes," Rebikoff; "Hosannah," Dubois.

July 1—"Athalie" March, Mendelssohn; Prelude on "Sleepers Wake," Bach; Grand Chorus in G major, Salome; Melodie Pastorale, Demarest; March on a Theme by Handel, Guilmant; Ballade (dedicated to Dr. Whitehead), Herbert Sanders; Largo from "New World" Symphony, Dvorak; Fantasia in E flat, Saint-Saens.

Carl Paige Wood, F. A. G. O., Seattle, Wash.—Mr. Wood gave a recital under the auspices of the music department of the University of Washington July 15 at the University M. E. Church. His program was as follows: Second Organ Symphony, Edward Shippen Barnes; Nocturne, Ferrata; Capriccio, Mendelssohn; Prelude to "The Blessed Damozel," Debussy; Ballet, Debussy; Fireside Sketches, Joseph W. Clokey; "Evening Harmonies," Karg-Elert; "Liebestod," from "Tristan and Isolde," Wagner.

Fred Faassen, Zion, Ill.—Among Mr. Faassen's programs at Shiloh Tabernacle, which are regularly broadcast, have been the following:

July 1—Bridal Chorus from "Lohengrin," Wagner; Andantino in D flat, Lemare; A Southern Fantasy, Hawke; Intermezzo from Suite, Rogers; "Flow Gently, Sweet Afton," Spilman; Midsummer Caprice, Johnston; "The Star-Spangled Banner," Smith.

July 8—Eleventh Nocturne in G minor, Chopin; "Moment Musical," Schubert; Air, Lotti; Rhapsody for Organ and Piano, Demarest; Adagio Sostenuto (Moonlight Sonata), Beethoven; "In a Mountain Church," Torjussen; "Sweet and Low," Barnby.

July 12—Sortie in F major, Rogers; "Salut d'Amour," Elgar; "Marche de Fete," Claussmann; Pastoral, Scherzo and Epigme, from Suite, Rogers; Vienne, Reifran (Polksong), Lemare; "Sweet By and By," Webster.

July 15—Minuet in G, Beethoven; "La Paloma," Yradier; "Northern Lights," Torjussen; "Pomp and Circumstance," Elgar; "The World is Waiting for the Sunrise," Seitz; "The Glowworm," Lincke; "Narcissus," Nevins.

July 19—"Grand Choeur," Spence; "Chant du Matin," Frysinger; "In the Garden," Goodwin; "Chorus of Angels," Clark.

Miss Anna Koelle, New Orleans, La.—Miss Koelle, who is organist of the Claiborne Avenue Presbyterian Church and a pupil of Earle S. Rice, organist and choirmaster of Rayne Memorial Church, gave the following recital arranged by Mr. Rice on June 18: "Marche Nuptiale" in E, Faulkes; Aria from Suite in D, Bach; "Le Cygne," Saint-Saens; Panfare, Lemmens; Spring Song, Hollins; Gavotte from "Mignon," Thomas; "Marche Pontificale," Lemmens.

Minor C. Baldwin, Middletown, Conn.—In a recital May 12 at the First Methodist Church of Talladega, Ala., Dr. Baldwin played: Toccata, Bach; Reverie, Baldwin; Andante, Beethoven; "At Evening," Baldwin; Symphony, Haydn; "La Cinquantaine," Gabriel-Marie; Overture, Rossini; "Am Meer," Schubert; "Pilgrims' Chorus" from "Tannhauser," Wagner.

Clarence Reynolds, Denver, Colo.—In his free noonday recital at the city auditorium July 3 Mr. Reynolds played: Overture to "William Tell," Rossini; Minuet from "Samson," Handel; Meditation from "Thais," Massenet; Southern Melodies, arranged; Prelude to "Carmen," Bizet; "March of the Toys," Herbert; American Fantasy on National Airs, arranged.

T. Stanley Skinner, Springfield, Mo.—The first of a series of four recitals during the month of July at the Shrine

mosque by Mr. Skinner, dean of music at the Drury College conservatory, was played Sunday afternoon, July 5. The program follows: Fugue in D major, Bach; Arioso, Handel; Gavotte, Gluck; "Evening Peace," Rheinberger; "Melodia," Reger; "Clair de Lune," Karg-Elert; Overture to "Lohengrin," Wagner; Chromatic Fantasia, Thiele.

Walter E. Gosselte, Chicago—Mr. Gosselte, organist of St. Mark's M. E. Church, gave the inaugural recital on a two-manual Moller organ of fifteen stops at Simpson Methodist Church, Steubenville, Ohio, his birthplace, June 22, playing the following: Sonata in C minor (No. 3), Guilmant; "Grand Choeur" in D, Spence; Midsummer Caprice, Johnston; Meditation from "Thais," Massenet; "A. D. 1620," MacDowell; "Swing Low, Sweet Chariot," and "Keep Me from Sinking Down," Ditton; "Mammy," Dett; "Marche Funebre et Chant Seraphique," Guilmant; "Pomp and Circumstance," Elgar.

TACT AND PERSONALITY.

Ralph Kinder had several splendid items of advice to organists in the Etude for March, in which he edited the organ department. One of the most valuable is the following:

"Not long ago a teacher in a prominent city received a letter from a young organ student in which the latter bemoaned the fact that he was unable to secure a better position than the one he then held. The teacher knew conditions well. He knew that the young student was very proficient in his organ playing, but lacked those two assets so necessary for success—tact and personality. Perhaps some of us can learn a lesson from another's misfortune. What is the chief requirement for success today—that you have unusual ability in your chosen work, or that you do things and say things that will draw people to you? The answer is easy—both; but the latter first.

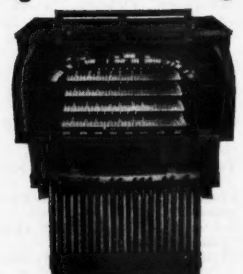
"Very often in these days a position is gained by a disposition that indicates a willingness to please those with whom it comes in contact. A 'grouch' hasn't a chance. It is no less true in the musical field than in the business arena. The adage 'Personality gets the position; ability keeps it' has much truth in it. Then let those of us who would improve our musical standing and our positions seek not only a greater ability, but a greater desire to serve, a greater willingness to please, and the development of a disposition and personality that will attract people to us."

Wallace Plays With Orchestra.

C. Walter Wallace, concert organist and pianist of Philadelphia, played with Lep's symphony orchestra at Willow Grove July 22. He presented an original composition, a Berceuse in B flat for piano and orchestra, Mr. Wallace playing the piano solo. The composition was well received.

In the annual recital of the W. D. Armstrong School of Music at the First M. E. Church of Alton, Ill., June 17, Mr. Armstrong's piano and organ composition, "Homage a Mozart," was played by Miss Helen T. Leighty at the piano and Mr. Armstrong at the organ.

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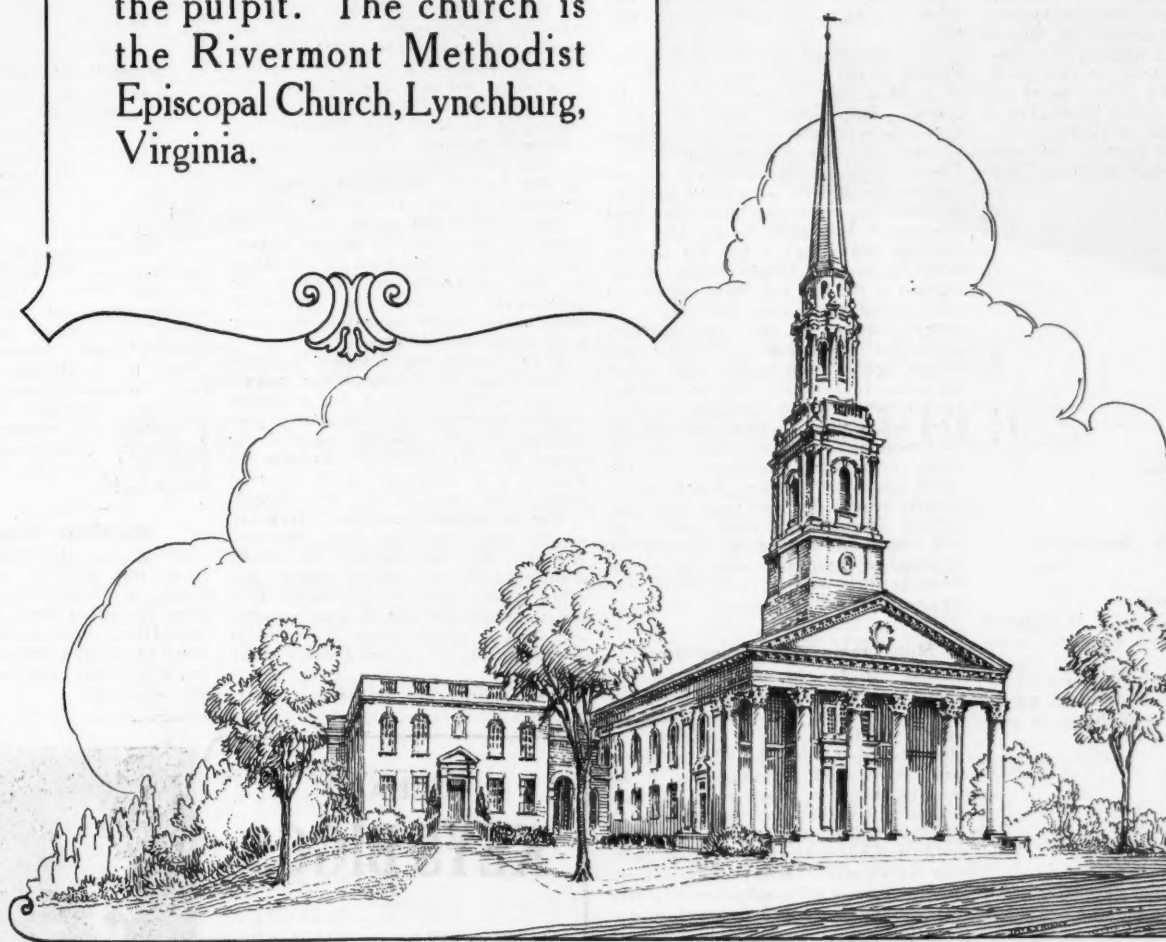


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The Church Organist

By HAROLD W. THOMPSON, Ph. D.

Church Organ Music of Today.

What organ music, difficult or easy, old or new, is most useful and most appropriate for church use? I put this question to about 150 leading American organists in the spring of 1925, and seventy-eight answered my query in carefully prepared lists. I asked for compositions to be listed as follows:

- Two numbers for Christmas.
- Two for Easter.
- Two for weddings.
- Two for funerals.
- Three preludes.
- Three offertories.
- Three postludes.

Not all of the seventy-eight lists were complete; for example, some of the Episcopalian organists do not use offertories for the organ and left those three blanks unfilled. No restrictions were mentioned in my request except one; I suggested that inasmuch as we all use Bach or pretend to use him, his compositions need not be mentioned. In looking over the lists I am convinced that my correspondents gave sincere replies without any attempt to name compositions that look well on programs. And we all are grateful for the information received. I shall publish it in *The Diapason* in a series of articles similar to my articles on "Anthems of Today."

In summarizing it is interesting to know which composers are most popular, but it is not easy to find a basis for determining popularity. For example, Ravello receives no less than twenty-seven votes, but twenty-six are for a single composition, the "Christus Resurrexit," a fine piece which happens to be specially appropriate for Easter. Aside from this one number the composer is not well known in this country or popular in any sense. So it will be well to consider the results from more than one point of view.

In order of total number of votes received we have the following leaders:

- 71 votes—Guilmant.
- 66—Dubois.
- 59—Widor.
- 39—Cesar Franck.
- 36—Lemare.
- 33—Handel.
- 32—Pietro Yon.
- 31—Mendelssohn.
- 28—Wagner.
- 27—Ravello.
- 22—Chopin.
- 21—Karg-Elert.
- 20—Vierne.
- 19—Foote, Malling.
- 18—Rheinberger.
- 17—Hollins.
- 16—Dethier.
- 15—Kinder, Noble, Beethoven.
- 14—Boellmann.
- 12—Faulkes.
- 11—Johnston, Buck.
- 10—Gordon B. Nevin, J. H. Rogers, Cole, Tschaiowsky, Bonnet, Lemmens.

Rearranging these composers to indicate the number of different pieces listed, regarding a symphony as one piece, we have:

- 27—Guilmant.
- 22—Lemare.
- 17—Mendelssohn.
- 17—Karg-Elert.
- 14—Dubois.
- 12—Cesar Franck.
- 11—Faulkes.
- 10—Wagner, Foote, Kinder.
- 9—Rheinberger, Handel, Widor, Hollins.

The only possible injustice done here is to Widor: if we should list the different symphonic movements mentioned, he would be credited with twenty-one separate titles.

As to the popularity of single compositions, we have the following data:

- Ravello—"Christus Resurrexit," 26.
- Chopin—Funeral March, 21.
- Wagner—"Lohengrin" Bridal Chorus, 17.
- Mendelssohn—Wedding March, 15.
- Dubois—"Alleluia," 14.
- Yon—"Gesu Bambino," 14.
- Widor—Fifth Symphony, 16.
- Widor—Fourth Symphony, 12.

- Beethoven—Funeral March, 11.
- Dubois—"In Paradisum," 11.
- Johnston—"Resurrection Morn," 11.
- Yon—"Christmas in Sicily," 11.
- Widor—Sixth Symphony, 10.
- Dethier—"Christmas," 10.

In the seven columns used to list the pieces according to subject, we find in seven columns the names of Dubois, Franck, Guilmant, Lemare and Widor; in other words, these composers have compositions suitable to all occasions in church worship or rites. Mendelssohn and Karg-Elert appear in six columns; Boellmann, Noble, Rheinberger, Vierne, Bonnet, Faulkes, Handel, Hollins and Kinder are in five columns.

Perhaps the most striking fact that these tables present is the high place given Guilmant, whom nobody calls a highbrow composer and whom many will not admit to the ranks of great composers. Surely he must be called a very useful composer for the church organist, and it would seem rather ungracious not to go a little farther in our praise. Much the same thing must be said for Dubois, I think. When we come to Widor there can be less debate regarding merits. Evidently the greatest living composer for the organ is also one of the most generally accepted and generally useful in the church service. It is always rather stupid to name anyone as the greatest organist of a nation or a continent or a world; we have had altogether too much of that sort of thing in the last five years—a vulgarity which is grotesque in the presence of the most dignified of arts. But considering all his powers it seems to me that Widor deserves a crown, if one is to be given. Parts of eight of his noble symphonies were mentioned, some of them again and again. For example, the Toccata of the Fifth Symphony had twelve votes and the Andante Cantabile of the Fourth had ten.

It is no longer possible to say that Franck is not known and appreciated. It is pleasant to note also that the master player whose delightful pieces have charmed the world, our Edwin H. Lemare, ranks very high. And Pietro Yon, another adopted son of America, is widely recognized, particularly for two charming little Christmas numbers. President Noble and Mr. Dethier rank high. Of the native-born composers Arthur Foote stands highest in the list, but there are others who polled more than ten votes. It surely cannot be said that we are provincial in our taste. The first four places go to Frenchmen, and before we come to a native son we mention an Englishman, four Germans, another Frenchman, two Italians and a Pole. The wonder is that the American appears even then, judging from the timid ignorance of many American organists where our own men are concerned. Twenty years from now a vote will show another result, for we are developing composers who are bound to make their way. I hope that I may live to take that vote.

Miss Cramp Wins School Post.

Miss Carolyn M. Cramp, who two years ago received the gold medal for the best work in the graduating class at the Guilmant Organ School and who last year won the \$50 postgraduate prize, took advantage of a six months' leave of absence in the past season to complete her academic work and in June Columbia University graduated her with the degree of bachelor of science. Miss Cramp's work made so good an impression that she was assigned at once to teach in the Newtown high school, beginning with the school year in September. This school makes music an important feature and is installing a large organ. In addition to this Miss Cramp has done much recital work and is meeting with pronounced success at the Ninth Church of Christ, Scientist, which holds services in the Town Hall, New York.

H. Hadley Ray Is Appointed.

H. Hadley Ray, artist pupil of O. Wade Fallert, organist of the new Scottish Rite Temple at St. Louis, Mo., has accepted the position of organist of First Church of Christ, Scientist, of University City, Mo.

Calls Organ Secular in Origin and History

Caspar P. Koch, Organist of North Side Carnegie Hall, Pittsburgh, Brings up Interesting Points

Pittsburgh, Pa., July 11, 1925.—In the July issue of *The Diapason* a correspondent writes: "Until comparatively recent times the organ was employed solely as the handmaid of the church. This observation is somewhat trite. * * * In the last generation we have seen what was regarded exclusively as a sacred instrument invading the concert field, and still more recently the theater."

These remarks may be "trite", but viewed in the light of history, they are seriously open to question.

The organ and its forerunners were secular in origin, and their introduction in the church has been fought obstinately through all the ages. In classic antiquity the syrinx or Pandean pipe was associated with Pan, a god of somewhat secular proclivities. Its use was forbidden at the religious rites of Delphi and Olympia. In pagan Rome the hydraulic organ was used in the main at the theater and the circus, and the early Christian church placed it under the ban for many centuries.

The legend woven about St. Cecilia forcibly illustrates the attitude of the church toward the organ. This patrician lady destroyed all musical instruments, including the organ, when, as a Christian, she heard the angelic choir sing. And the church raised her to the dignity of patroness of ecclesiastical music.

Every attempt to introduce the organ into the church was strenuously opposed. As late as the thirteenth century the Western church held against it, while in the seventeenth century it was banished in England as a "monument of idolatry and superstition." Cromwell himself, of course, retained an organ for his personal delectation. In the Eastern church the organ is forbidden to the present day.

Still fresh in the minds of reformed Jewry is the storm of protest engendered by the installation of an organ in their synagogue in Berlin in the nineteenth century. The opposition made a successful appeal to the king to have the temple closed.

Even today the Roman Catholic Church merely tolerates the organ. Its use is never enjoined, but at certain solemn functions it is positively prohibited. The elaborate use of the organ in the Catholic churches of France is in violation of the rubrical restrictions imposed by the church.

The secular nature of the instrument, on the other hand, has been preserved through all the ages. The Constantines, Pepin, Charlemagne and other rulers favored the organ as a court instrument. In Europe no concert hall or opera house was and is considered fully equipped without an organ.

Frescobaldi gave secular organ re-

citals. Some of his compositions employ secular themes. The history of Buxtehude's "Abendmusiken" and the secularizing tendencies of Bach and Handel in their improvisations are matters of common knowledge.

The outstanding literature of the organ emphasizes its secular nature. The toccata, the instrumental fugue, the suite, the sonata, the march, the variation form are secular, partly in origin, partly in tendency.

As a concert and theater instrument, therefore, the organ does not represent an invasion, or even a reversion to its early calling, but as such it is merely pursuing its age-long course of secularity.

CASPAR P. KOCH.

Join the Welte-Mignon Staff.

C. A. Benson, for the past seven years at the head of the electric action and console departments of the W. W. Kimball Company in Chicago, has taken up his duties as general superintendent of the organ division of the Welte-Mignon Corporation, and is now in charge of operations at the New York factory. Mr. Benson has served a long apprenticeship in the organ business, being ten years with the Skinner Company and between that and the Kimball engagement for several years with the American Master Organ Company and the Wangerin-Weickhardt Company in Milwaukee. Lloyd M. Davey, who was in the Kimball organ department prior to the time R. P. Elliot was elected vice-president of the Welte-Mignon Corporation, has joined Mr. Elliot at the Welte-Mignon Studios, New York, A. C. Ely occupying a corresponding position with headquarters at the factory. Mr. Davey has had years of experience in the music business. Mr. Ely is one of the original Hope-Jones trained organists, but for some years has been in the organ business.

Summer Recitals in Denver.

Summer noonday organ recitals by Clarence Reynolds, city organist, at the Denver city auditorium began June 15. The concerts are free. Classical and popular music will be played by Mr. Reynolds every day of the week from noon until 1:45 p. m., the concerts having been lengthened this year to accommodate late arrivals. Tuesdays and Fridays there will be an assisting soloist. This is the eighth summer that the recitals have been given. The initial program follows: Chorale and Minuet, Boellmann; Largo in G, Handel; "Moment Musical," Schubert; Spinning Song, Mendelssohn; Prelude to Third Act ("Lohengrin"), Wagner; Minuet in G, Beethoven; Paraphrase, "M a d a m e Butterfly," Puccini; Wedding March, Mendelssohn.

MacMillan Makes Change.

Dr. Ernest MacMillan has resigned from the post of organist of the Eaton Memorial Church at Toronto, after remaining there for six years. Dr. MacMillan succeeds Dr. Ham as lecturer on church music in the University of Toronto, the latter retiring from this position.

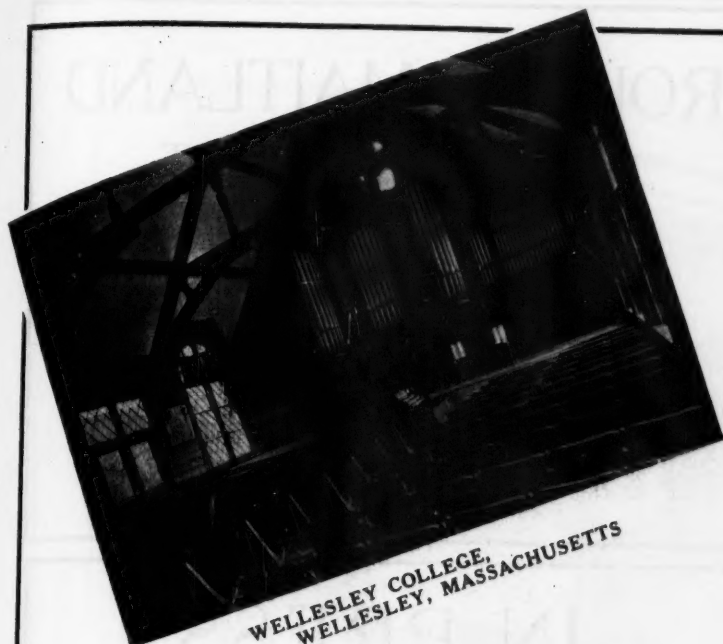
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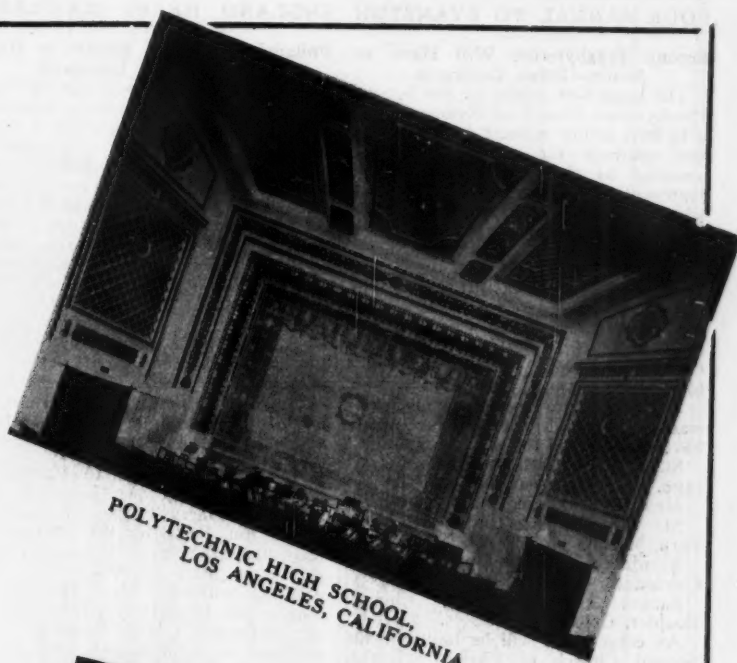
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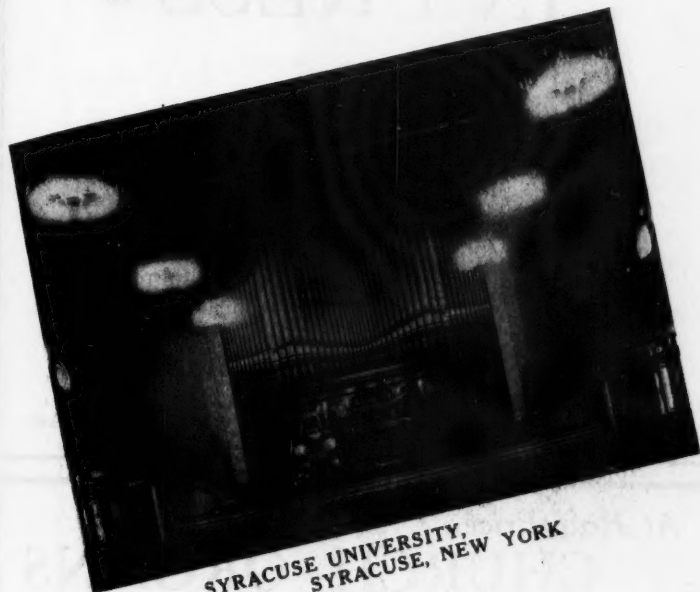




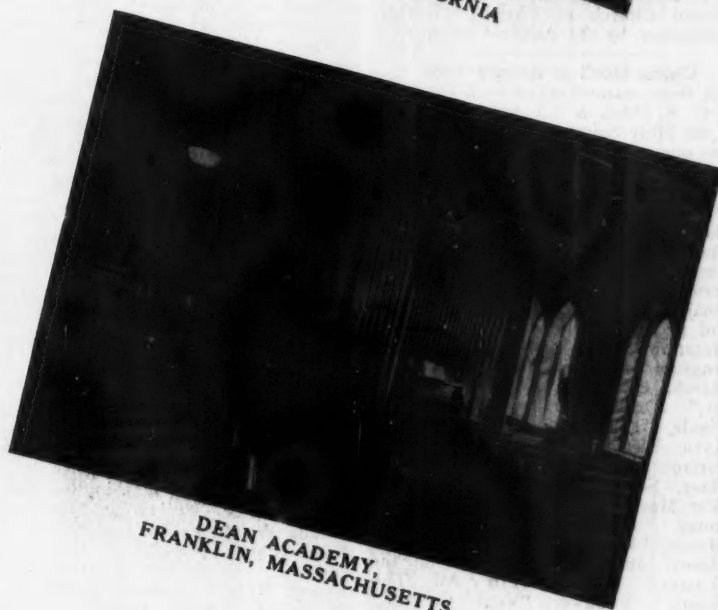
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Second Presbyterian Will Have an Austin—Other Contracts.

The large new edifice of the Second Presbyterian Church of Evanston, Ill., is to have a four-manual Austin organ, the contract for which has been awarded to the Hartford company, represented by Calvin B. Brown, its Chicago representative. St. Mary's Catholic Church in Evanston also is to have a large Austin—a three-manual.

Another Austin instrument to be placed in Chicago is a four-manual in the Twelfth Church of Christ, Scientist, while St. Ambrose's Catholic Church has given Mr. Brown an order for a three-manual.

In addition to the foregoing, contracts for two-manual instruments have been placed for the following:

St. Helen's Catholic Church, Chicago.

Messiah Lutheran Church, Chicago. St. Alban's Episcopal, Highland Park, Mich.

Residence of W. Mack Johnson, Cincinnati.

Sacred Heart Catholic Church, Boulder, Colo.

An echo organ will be built for the Second Church of Christ, Scientist, Milwaukee, by the Austin Company.

Opens Odell at Asbury Park.

A three-manual organ built by J. H. & C. S. Odell & Co. for the Church of the Holy Spirit, Asbury Park, N. J., was opened with a recital by Frank J. O'Brien of the Church of the Gesu, Philadelphia, on the evening of June 10. The instrument has a total of twenty-seven speaking stops and 1,707 pipes. As a part of his program Professor O'Brien gave imitations of various instruments to elucidate the tonal possibilities of the new organ and played selections from operas in imitation of the orchestra. His set program was as follows: Greek March, Francis J. O'Brien; "Souvenir," Drdla; Andante, Deshayes; Finale, "The Lost Paradise," Bossi; Kyrie Eleison, Lux et Origo, Gregorian; Kyrie Eleison, Stabat Mater Mass, Singenberger; Kyrie Eleison, War Mass No. 2, Haydn; three Irish songs, "Farewell But Whene'er," Moore; "My Snowy Breasted Pearl," Moore, and "The Meeting of the Waters," Moore; "For All Thy Saints," Vaughn; "Veni Creator," Dutch Melody; Pedal Study, O'Brien.

Booked by Henry F. Seibert.

Henry F. Seibert, the New York concert organist, has been engaged to play a series of five recitals at the University of Florida the week of Aug. 10. He has also been booked for a recital on a new three-manual Möller organ at Portsmouth, Ohio, early in September and for a recital at Trinity Church, Reading, Pa., in the fall. Mr. Seibert will play several recitals at the Lake Placid Club in September.

Word comes from New York of the death in July of the mother of Robert P. Elliot, vice-president of the Welte-Mignon Corporation. Mrs. Elliot died at her home in Portsmouth, Ohio. Mr. Elliot returned to his desk in New York July 23 after attending the funeral. The sympathy of his friends in the organ world will go out to him.

Pupils of Arthur E. James gave a recital at the First Baptist Church of Everett, Wash., June 15. Miss Thelma Marshall played two organ numbers—the Prelude to "The Bells of Moscow" by Rachmaninoff and Hawke's Southern Fantasy. Miss Marshall also played Clifford Demarest's Rhapsody for organ and piano, with the assistance of Mr. James.

Philadelphian Gives Recital at Hope Street Church, Liverpool.

Liverpool had the privilege of hearing one of the outstanding organists of the United States on July 5 when Rollo F. Maitland of Philadelphia gave a recital at the Hope Street Church. His program was as follows: Prelude and Fugue in B minor, Bach; "Dreams," Stoughton; "Piece Heroique," Franck; Fantasia on a Welsh Air, Best; Canzonetta, S. Marguerite Maitland; "Victory" ("Pæan Symphonique"), R. F. Maitland.

Mr. Maitland spent the week-end with Dr. Pollitt, organist of the Hope Street Church, and had a very enjoyable time. He also had the pleasure of meeting William Faulkes, who attended his recital, and Goss-Custard, and played his organ at the cathedral.

Russell Broughton to Marry.

Invitations have been issued by Mr. and Mrs. Harry Edgar Robinson of Burlington, Iowa, for the marriage of their daughter, Janet Louise, to Russell Broughton on Aug. 11. The wedding will take place in the evening at the First Presbyterian Church of Burlington. Miss Robinson is a graduate of Lindenwood College and also has taken work at the Sorbonne in Paris. Mr. Broughton is a capable organist who has made a fine record, especially since going to Christ Church at Burlington as organist and choirmaster in 1919. He received his degree of musical bachelor from Oberlin in 1916. For a time he attended the University of Chicago and then was choirmaster at the Howe School in Indiana a year before entering the army. He was a surgical assistant at the American military hospital in Paris for five years. In addition to his work at Christ Church he is organist of the Rialto Theater in Burlington. Several of his compositions have been published.

Dr. Browne's Choir in Concert.

Dr. J. Lewis Browne of St. Patrick's Catholic Church in Chicago directed his choir at St. Patrick's at South Bend, where he teaches, in a sacred concert in Washington Hall, Notre Dame University, July 14. Maude Weber, organist of the South Bend church, presided at the organ and the assisting artists were Helen Abbott Byfield, soprano, of Chicago; Willard L. Groom, violinist, and R. E. Baumheier, cellist. Two instrumental ensemble numbers which were well received were a quartet for violin, violoncello, piano and organ by Cesar Franck and Mascheroni's "Ave Maria," sung by Mrs. Byfield, with the accompaniment of the four instruments.

Death of Mrs. Edwin Arthur Kraft.

Mrs. Edwin Arthur Kraft, wife of the Cleveland organist, died July 18 at Hollywood, Cal., where she was staying temporarily. Death followed an operation. Mr. Kraft went to the coast and returned with the body of Mrs. Kraft and their children. Mrs. Kraft, who was Miss Nancy Lovis, was married to Mr. Kraft sixteen years ago next December. Three children were born to them—Margaret, Nanette and Edwin Arthur, Jr. The funeral services were held at Cleveland and burial was in Lakeview cemetery. The sympathy of a large circle of friends goes out to Mr. Kraft in his bereavement.

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WILLARD IRVING NEVINS, Associate Editor

NATIONAL ASSOCIATION OF ORGANISTS.

President—T. Tertius Noble, 121 West Fifty-fifth street, New York City.

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Reduced Fares for Convention.

We are glad to be able to announce that the Trunk Line Association has granted us a reduced rate of one and one-half fare for the round trip for the Cleveland convention. It is important that everyone read carefully the following regulations and comply with them in order that we may benefit from this concession:

1. The fares are available to members in attendance at the convention and dependent members of their families, from points where the regular one-way adult fare is at least 67 cents.

2. When you purchase your ticket do not fail to ask the ticket agent for a reduced rate certificate. Retain that certificate, have it validated at the convention and the return trip ticket may be purchased for one-half of the one-way fare.

3. To secure this reduced fare we must have at least 250 members holding these certificates. Children between 5 and 12 years of age traveling on one-half fares may be counted.

4. Tickets should not be purchased more than three days prior to the convention and must be purchased during the first three days of the convention.

5. It is important that a certificate be secured when you purchase your ticket, and, remember, every one counts. If we fail to reach the number of 250 we secure no reduction from the usual full fare.

[For news of the approaching annual convention, with program in detail, see pages 1 and 2 of this issue.]

Central New Jersey.

A picnic supper was enjoyed by the members of the Central New Jersey chapter and their friends at Cadwalader Park, Trenton, July 17. Five new members were received at that time. They are: Mrs. Charles Edwards, Hamilton Square, N. J.; Miss Nellie Girton, Yardley, Pa.; Miss Kathryn Wilcox, Lambertville, N. J., and James Harper and Charles McConnell of Trenton. Three associate members were also elected—Kendrick C. Hill, Andrew Carton and Carl R. Meyers.

The second vice-president of the chapter, who is to be married in August, received the good wishes of all at this meeting, which was the last one for this season.

E. G. MYERS, Secretary.

Camden Chapter.

Of interest at our last meeting was the extending of congratulations to Marjorie Riggins Seybold and Charles T. Maclary on successfully completing the Guild examinations in May. Mrs. Seybold will be remembered as one of the founders of our chapter, its first vice-president and chairman of the program committee during its first year. Her earnest efforts and valuable suggestions have contributed much to the year's success. Mr. Maclary, a member of the executive committee, showed his art when he played the Bonnet Variations on our second members' recital program.

The meeting was devoted to a study of the work of the theater organist. Miss May Niles discussed some of the responsibilities and problems confronting this type of player, after which Miss Doris Havens led us on a musical journey to Europe, depicting the various moods experienced, which would have to be described musically in playing a feature. By way of contrast Mrs. Seybold played Yon's Sonata Romantica and Mark Andrews' Serenade, just to satisfy us that she could play, since we had not been

avored with any of her work during the season.

June 29 Dr. Daniel Strock, one of our most enthusiastic members, giving freely of his time and experience, entertained the program committee appointed for the coming year. Steps were taken to hold some of our monthly meetings and at least two recitals outside Camden, for the purpose of stimulating interest and enthusiasm in different parts of our territory. Plans were discussed for continuing our "members' recitals" and for the formation of a large choral group from the choirs of the various churches to sing at the recitals. There was also suggested the reading of a study course for the benefit of those who had not taken as much theory as they wished.

There is an expectation of an interesting and helpful season ahead of us, to reach its climax in a stimulating state rally in May, when we will be privileged to entertain our fellow organists of the state.

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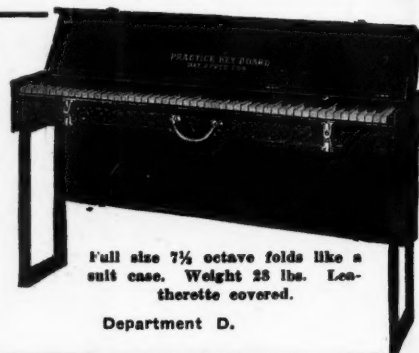
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GLEASON PLAYS IN LONDON

Is Booked for a Recital at St. Margaret's, Westminster, Aug. 8.

Harold Gleason sailed from New York for London July 25. On July 22 he gave a recital in Kilbourn Hall, Rochester, as he does once each summer during the sessions of the Eastman School of Music. The next recital he gives will be on Aug. 8 in London at St. Margaret's, Westminster.

Mr. Gleason is going abroad primarily to visit famous organs in England, France and Germany, to spend a day with Marcel Dupre in Paris, to visit the historic music centers of Germany, to inspect the organs where Bach used to play, and, if he has time, to make a short tour in Spain and Italy.

St. Margaret's, Westminster, is the church where Edwin H. Lemare was once organist. The present organist, E. Stanley Roper, is conducting a series of recitals at the church, of which Mr. Gleason will give the last.

After the Eastman School commencement Mr. Gleason took the five graduates from his department for a short sojourn in New York. He enabled them to see and hear the organs in the Cathedral of St. John the Divine, the Fifth Avenue Presbyterian Church, where he used to be the organist, and in St. Thomas' Church. The party was entertained at luncheons by the Skinner Company and the Aeolian Company and taken for an afternoon to the Aeolian factory. There Mr. Gleason heard for the first time the records which he has made for the Aeolian Company and which are soon to be issued by it.

Mr. Gleason will return to Rochester for the opening of the Eastman School on Sept. 15. He confronts another busy year. Four of this year's organ graduates return for postgraduate work with him. His teaching time for next year is practically all taken, and he has accepted a limited number of recital engagements. Among these are recitals in New York and at Princeton University.

The Cheapest Way to Buy Organ Music

The American Organ Quarterly

Vol. 6

No. 14

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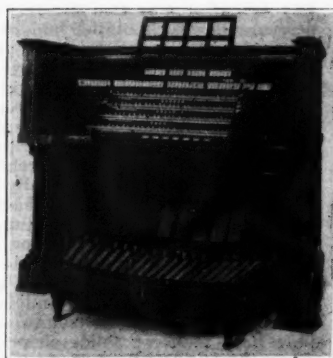
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Harold Gleason
Concert Organist
Rochester, N. Y.

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A beautiful brief anthem, suitable for Introit or after prayer, in the har-

monic English style which contributes melodic value to each voice. It is most effective when unaccompanied, and is suitable for quartet use.

SULLIVAN, ARTHUR

I hear the soft note of my Saviour's voice

Octavo No. 13,866 .12

The beautiful six-voiced madrigal from "Patience" is so pure in style that it lends itself fittingly to the adaptation of sacred words. These have been provided, and their suitability does credit to the author. No solos.

SECULAR—MEN'S VOICES

KRATZ, LEE G.

Rascal Rufus

Octavo No. 13,853 .12

A nice little sermon in negro dialect with a laughable termination. The basses have mock-serious measures to sing, and the quartet answers each solemn unison passage.

NEGRO SPIRITUAL

Steal away

Arranged from the harmonization of Charles Fonteyn Manney by Fred H. Huntley

Octavo No. 13,856 .12

One of the most appealing tunes among negro spirituals, for which Manney's harmonization in solo form has become a favorite. The arranger has preserved it in this four-part version with rich vocal effects. The melody lies mostly in the 2nd Tenor, except in its higher reaches.

SECULAR—WOMEN'S VOICES

BERWALD, W.

Lilacs

Two-part. Octavo No. 13,887 .12

A breezy, happy-hearted waltz, where-in the two voices answer and combine with pretty variety of effect. The vocal parts are simple, but the piano embroiders with delicate arpeggios or enhances with full chords. Suitable for glee clubs or schools—a good closing number.

DELIBES, LEO

O thou cruel sea (O mer, ouvre-toi)

Arr. by Victor Harris

Three-part. Octavo No. 13,868 .15

From this impassioned aria, in the

broadly melodic style of Delibes (even in the dramatic) the arranger has made a choral number of sonorous sweep, ample climaxes and wide variety. Not all of it is in full voice, there is considerable tonal range.

RACHMANINOFF, SERGE

Through the silent night

Arr. by Victor Harris

Three-part. Octavo No. 13,867 .15

One of the best songs by the Russian genius—emotional, earnest, full-bodied. The arranger has called on the lower voices to give the requisite depth, he has piled them all high at the towering climax, he has transferred melodic phrases from the piano to the vocal lines—a noteworthy piece of work.

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Takes Up the Cudgels for Organ Architect

Atlantic City, N. J., July 10, 1925.—Dear Mr. Editor: There seems to be a concerted drive on the part of organ builders against the so-called organ architect. Both Mr. Arthur Harrison and Mr. Ernest M. Skinner point their lances against the "windmills" in this month's Diapason.

That there are very few men who are competent to act as organ architects must be admitted, but because there are many pretenders with no real knowledge of the art, who are imposing upon organ committees, is no reason for condemning the office of the organ architect. To my mind a competent organ architect can be of service to both the organ builder and the purchaser. This type of architect will draw a really complete specification, not a mere list of stops, and the artistic and conscientious organ builder can be assured that his proposal can be considered with absolute equality with that of the ordinary commercial builder. If both classes must work to a given high standard then we must have better organs and the better builder will get a square deal. On the other hand, the purchaser will get exactly what he pays for and will be protected against both inferior design and workmanship.

An organ architect competent so to design and superintend an organ requires not only experience as a player, but likewise an intimate knowledge of the mechanical construction of an organ and some practical knowledge of voicing as well as the general behavior of an organ pipe in relation to the conditions under which it will speak in the auditorium. Some knowledge of drafting will also be helpful.

I think Mr. Skinner must have written the paragraph concerning what he would do if acting as an architect with his tongue in his cheek. For example, if the architect is to furnish drawings of the wind-chest and require all builders to bid on that particular design of chest, then the cost would be out of all reason. Every factory has its standard manufacturing practice. To build a special chest means disorganizing every factory detail with an attendant prohibitive increase in cost. Such a practice would be entirely unwarranted, since the chest mechanism of any of the reputable builders is entirely reliable. The architect need not concern himself with whether the chest is of the "universal type" or a variation of the "individual valve type," so long as it works and gives a copious supply of steady wind to the pipes.

Every builder has his own design of swell engine. Why worry so long as it is effective and silent in action? Scales and pipes, weight of metal and wind pressure should be specified in order to reach a common basis of cost. I could vary the cost of a 32-foot reed more than a thousand dollars by varying the scales materially and wind pressure of the stop. The composition of the mixtures should be specified, as this is a tonal matter. Dimensions of reed eschallots, tongues, etc., cannot be specified. We all know that a reed tongue of apparently the right weight may not "go" on one note, while the corresponding weight on the next note will be very satisfactory.

Personally the writer does not set himself up as an organ architect, never having qualified on the 5 per cent fee basis. However, he has drawn specifications that covered from 50 to 75 printed pages and that did contain all of the necessary details of construction upon which every reputable firm could bid with equality and which we accompanied with blueprints of the organ layout, plans and sections of the auditorium, and even the console layout.

I would say with Mr. Skinner that anyone who cannot furnish that kind of service is incapable of acting as an organ architect.

There are other things that a real organ architect will not do that organ builders will do. One of these is to crowd an organ into an unsuitable space. The organ architect who went to St. Paul and could not find a place

for the organ has my sympathy. I know of another auditorium where they spent over \$100,000 for the organ and where the builder found a wonderful location for it up among the scenery on the stage and behind a multitude of curtains that effectually prevent more than 10% of the tone being heard in the auditorium itself. At least no organ architect was guilty in this case. (There are several such examples by various builders, so don't judge too readily whom I mean.) Perhaps a little money spent on a competent organ architect would have been wisely expended in this case.

May I add that it has been the privilege of some organ architects to add very substantially to the resources of the modern organ. Where would diapason mixtures be in America today if it had not been for George A. Audsley, just to mention a shining example?

In the matter of inspection there is even more room for the talent of the organ architect. More organs are ruined by incompetent or hurried "finishing" than by any other cause. The man who finished the organ may make even a poor design sound half-way decent or may ruin the very best design and work of the builder and the architect. Again, if the architect knows his business he can, by constructive criticism, patient labor and many visits to the job, attain results.

One does not condemn doctors because there happen to be patent medicine fakers, or building architects or engineers because occasionally they build a structure that fails. The argument of the organ builders is strangely similar to that of the building contractor who is always ready to demonstrate to the owner how much better he could have built the building if there had been no architect to annoy him, but the West Point chapel, the Singer building and the Hudson River vehicular tunnels are the product of the genius of architects and engineers, and not of the contractors who built them.

EMERSON RICHARDS.

Would Listen to Organist.

DePauw University, Greencastle, Ind., July 11, 1925.—To the editor of The Diapason: I have enjoyed Mr. Skinner's article in the July Diapason on the utility of the organ architect and am in agreement with what he says. Perhaps, however, there may be a slight danger that the forceful words will be construed as meaning more than they actually say. Mr. Skinner eliminates the organ architect from his scheme of things, but says nothing against the organist who believes that his years of playing organs of all types entitle his opinions to be received with some thoughtful respect. In fact, Mr. Skinner has in previous published statements paid kind homage to several organists whose suggestions have been, he says, an inspiration to him. It is not probable that he means to rule out the experienced, thoughtful organist from any participation in the planning of his beloved instrument.

But it may be well to call attention to one fact—that the organist enjoys a peculiarly advantageous position for planning and judging organs. The builder naturally thinks of the instrument as an end in itself; to the organist it is a means to an end. This gives the organist a peculiar ability—if he is able, thoughtful and experienced—in the judging of organ qualities, and builders are generally glad to take advantage of his viewpoint. The ideal organ, it seems to me, is not arrived at either by chance or by good intentions, but by sympathetic co-operation between experienced organist and experienced builder. The organist is frequently the possessor of some idea or ideal which might be of considerable value, but only the builder can tell him whether it is practical, what its cost will be, and whether or not there is a better way to secure the same result. Both organist and builder are fallible, but they are not likely to make the same mistake at the same time.

Every organist can—and does—give instances where builders, unhampered by arrogant architect or ordinary organist, have nevertheless managed to turn out a poor specification or a poor piece of work. (The builder might reply that there is at least the possibility

that the work would have been still worse had the organist been consulted.) There is no need of mentioning specific cases and thereby proving an organist's fault-finding proclivities, but I cannot refrain from referring to a letter to the editor published in the same issue. A builder writes that he has built a two-manual organ, one manual having seven stops and the other only a dulciana, as an "accompaniment stop," the builder says. We are assured that the organ is satisfactory. Must we infer that this dulciana is a satisfactory accompaniment for any one, or any two, or even all seven stops of the other manual? Versatile dulciana! It must be first cousin to, or the little sister of, the single bourdon which, magnificent in its isolation, formed the entire "pedal organ" of many an instrument of a few years ago, and no doubt was warranted by the builder to be "voiced suitable for soft and loud passages." Nay more, the builder of this one-stop manual organ says he will build another like it "without compunction." (One's faith in the basic goodness of humanity can be felt distinctly wavering here.) This type of organ is said to "meet the local needs"—delicious euphemism! May not a humble organist suggest that the builder might better have duplexed a few other stops on the dulciana manual? "Local needs" could still have been met with the dulciana, and the occasional stray organist from out of town could have had a choice of accompaniment stops if he were dissatisfied with the local dulciana.

But, speaking more seriously, I am sure few organists will object to the elimination of the organ architect who is not himself an organist or a builder, although this must not be construed as a reflection on the late Dr. Audsley, who was in a class of his own. As was said previously, the ideal organ is generally the result of careful thought and work on the part of both organist and builder, although it is cheerfully admitted that the builder's share is by far the greater. A close and sympathetic co-operation between him who plays and him who builds will leave no opportunity for a helpful service from him who neither plays nor builds.

VAN DENMAN THOMPSON.

Replies to Mr. Skinner.

New Orleans, La., July 11, 1925.—To the editor of The Diapason: I note Mr. Skinner's challenge to "organ architects" in the July Diapason and would like to say a few words in answer to his challenge. First, let me explain that I am not an organ architect, but a plain, hard-working young American organist with insatiable curiosity (like Kipling's elephant child) to learn everything possible about my business and my instrument. This insatiable curiosity has led me to fortify myself with Audsley's mighty tomes as well as those equally important ones of Wedgwood and all other authorities on organ building and design, and to burn the midnight oil night after night studying them. Also to crawl into every organ chamber to which I could gain admittance with a rule in one hand and a note book in the other, taking measurements, wind pressures, etc., and listening to results; and also to spend every bit of my spare time for over a year in watching every detail of construction and voicing of several large instruments by a master builder. I think I have gained knowledge such as very few organists possess.

Where a church can afford to pay top price for an instrument and the committee has sense enough to do so, and will deal only with those builders who build only along the highest artistic lines, an architect or adviser is unnecessary. (Mr. Skinner can mail me two bits for the compliment.) But where funds are limited and the more commercial, low-priced builder must be resorted to, there is a place for an honest and competent man to design and superintend the erection of the organ to insure the church getting a well-balanced instrument and to protect it against inferior material and workmanship.

I agree with Mr. Skinner that the first thing necessary is the proper placing of the organ, allowing ample space for future possible enlarging. The adviser should know approximate-

ly the prices of different builders and the quality of their product. I have never had any dealing with Mr. Skinner, but I will bet that I can estimate within 5 per cent on a small organ and within 10 per cent his price on a large one. Very few building architects have any conception of organs or the space they occupy and the adviser should consult the architect and allot the space before the plans are completed. Many times his small fee can be saved right here. I know of one church where the building architect made no provision for the organ at all, and he specialized on churches. The church was well under construction when I looked over the plans and discovered this fact. It cost them about \$400 to correct, but if the church had been completed, it would have cost several thousand.

I say a designer should know the instrument thoroughly, both musically and structurally. But it is not the business of the designer to design chests, swell engines or any other mechanical detail. He can specify the thickness of swell boxes and the console layout, but that is all. For instance, suppose I were designing an organ and made detail drawings of the Austin universal wind chest, the organ to be built by someone else. How long would it take Austin to yank me and the builder into court for infringement of patent rights? Each builder has his own mechanical system and if it is a good one, it had best be left alone. To do all that Mr. Skinner says an architect should do would more than double the cost of any organ by any builder.

So far as pipe scaling and wind pressures are concerned, a capable designer can in some cases (flue pipes only) specify scales, material, thickness of metal and wind pressure, and he should be competent to do this. But it would be suicide to demand a certain pet scale for a reed. If a builder makes his own reeds and they are very good ones, fine. If he buys them from the various pipe makers, then the designer should know the work of these factories and can specify a certain set from this maker and another from that. But it is finally important for the adviser to be on the ground when the organ is being erected and to see that the contract is being fully carried out, that each part is according to specification and good workmanship, and the final ensemble properly voiced and regulated and worth the money invested.

So long as there are "jerry builders," as Wedgwood calls them, who are out to make as much money as they can from each job, the churches have to be mighty careful about buying an organ, and as they usually have no one competent to judge, they will be better off if they will hire a really honest and disinterested party to advise them. A large number of stops does not mean real value and such a specification may contain only a few pipes. Hurrah for Lemare! The average committee is usually composed of people who know absolutely nothing about pipe organs except that you have to pay the organist a salary to play one of them. With this immense information they get the names of half a dozen different factories and write for specifications. With these in hand they sit down to study them and the more studying they do the less they know about it. Then along comes the high-powered salesman of the Jerry-builders Organ Company, with a long specification of many stops and "notes," and the deal is closed. (His cigars were good.) Witness an illustration. A certain church was about to buy an organ and appointed a committee consisting of plumbers, carpenters and ribbon clerks (the usual committee). They went to the dedication of a new organ in the city and after it one of them said to me, "Ah, we must get one of those pipeless organs. They are divine." Yes, the organ had a grille front. He was absolutely astonished to learn that there were many pipes back of that grille. The same committee received the report of a preacher of a little back-woods mission whose sole experience with organs amounted to a very minute harmonium. This preacher had once heard a five-stop unit somewhere with a little high-powered salesmanship to help, and thought it was grand. And this

report almost sold a similar unit by the same maker to this church, assisted by the preacher, whose cousin owned the factory and high-powered salesmanship again. I could go on citing such cases indefinitely. It is this kind of church, and they are the great majority, to whose interest it would be to engage a competent man for advice. But the hard part of it is to find the honest, competent and disinterested party.

Yours for better organs,
J. E. PASQUET,
Organist and director, Prytania Street
Presbyterian Church, New Orleans,
La.

Criticism From England.

St. Stephen's Villa, Guernsey, June 3, 1925.—To the editor of The Diapason: The reversal of pedal and manual functions suggested by Mr. Losh would be so limited in its application that organists of experience would hardly thank the too ingenious builder for the additional stopknobs or tablets required. It is true that Bach sometimes reversed these functions, assigning in some of the chorale preludes the theme to an 8-foot or 4-foot stop, the left hand playing the real bass with 16-foot tone, but that resource would remain as before, unaffected by Mr. Losh's suggestion.

The weakness of the unit system, and of those organs which contain more couplers of every sort than ranks of pipes, stands revealed when Bach, Rheinberger and Karg-Elert's most important works are attempted upon them. But if extension is practiced as artistically as it is by Mr. Compton, these master works do not suffer at all, and the player is not conscious of the borrowing. Of his beautiful organ at Uxbridge I have given some account in the current number of the Organ.

One can only view with amazement the absurdity of the projected "six-manual" organ and its perpendicular top keyboard. No amount of tilting the keyboard could place the desk of such an organ in a comfortable position for the player, who will be subjected to much eyestrain. The Barton design, too, for Dallas, with all its cinema defilement, only excites the disgust of real organ lovers. "Tom-tom," "Chinese block," "Fire Gong," "Auto Horn," "Steamboat," etc.! Perhaps next we shall have imitations of all the inhabitants of the zoo! They would, at least, be "wind" instruments! But "God's own country," greedily grabbing the gold of the globe (good phrase that!) apparently does not know what to do with it.

On one very important point I am in entire agreement with American builders, having long ago realized that tubular-pneumatic work, even the best, will be entirely superseded by electro-pneumatic, and our best builders are overcoming the prejudice created by so many early electric failures.

If permitted by the publishers to bring my "Organ Handbook" down to date I hope to give, in preference to specifications of large organs, the best and most representative three-manual organs of English, American, French and German design in the opinion of experienced players of the highest rank, such as Lynnwood Farnam, who have played them with the greatest satisfaction to themselves, and from whom I have obtained much interesting information. These are the "ideal" organs, until Father Time again renders them obsolete.

J. MATTHEWS.

Son Born to Mrs. Thomas.

Virginia Carrington Thomas is receiving congratulations at her home, 65 East Ninety-fifth street, New York, on the birth of a ten-pound son on June 23. The young man has been named Jehu Burr Carrington Thomas, an old family name. Mrs. Thomas was active in the New York concert field the early part of last season, giving several recitals, one on the new organ at Town Hall, and a number at her church. She has recently been made a fellow of the American Guild of Organists. Mr. Thomas is a practicing architect with offices in New York. They have two other children, Richard Banks, Jr., 3 years old, and Virginia Carrington, age 1½ years.

Organ Architects: What They Should Do

By WILLIAM H. BARNES

In the July issue of The Diapason Mr. Skinner takes a few rounds out of the professional organ architect—something that, judging from many previous statements of his, it does not break his heart to do. Especially against that oldest and greatest of organ architects, the late Dr. George Ashdown Audsley, was Mr. Skinner always bitter, and I think on occasions with good reason. But I firmly believe there is a real need for organ architects, not of the kind, certainly, that Brother Skinner describes, who are only after a fee and perform no real service, but of a very different kind whose function I wish to outline.

It is really interesting to note that Mr. Skinner's idea of an organ architect is one that starts with the assumption that the organ builder doesn't know anything of his business and is probably dishonest to boot. Therefore he thinks minute details of the construction of pipes, with scales, pressures, measurements, materials, etc.—also details of action and console construction—should be furnished. This, of course, is just what Dr. Audsley did, and so strongly advocated doing in all organ specifications over which he had any control. (See his specifications for the organ in Our Lady of Grace, Hoboken, in "The Organ of the Twentieth Century.") Naturally one would suppose that here was an organ architect after Mr. Skinner's own heart, as nothing was left to the intelligence or imagination of the organ builder.

However, this sort of an organ architect seems to be open to very grave objections. In one of several interesting and profitable talks I was fortunate enough to have with the grand old man, Dr. Audsley, he confided to me that one firm of organ builders, whom he particularly admired at the moment, upon being asked to submit a price on an organ, built according to the minute and detailed instructions he furnished them, said it would cost the church \$35,000, but that they would be happy to build an organ of an equal number of stops, according to their usual factory procedure, for \$18,000. He admitted to me then that he thought he was more explicit than a practical, or, as he so loved to call them, "groove-loving" organ builder wished him to be. There is not the slightest note of disparagement in this of Dr. Audsley, as he was always an idealist, and I cannot help thinking did more for the artistic development of organ building, especially with his staunch advocacy of the extension and use of the swell in the organ, than any other man who ever lived.

But my idea of an organ architect is quite different from either of the persons described by Mr. Skinner, and as he invites someone to tell him the sort of service such a man should give, I will try to do so. In the first instance, the ideal situation for an organ architect to be in is to have a vocation in which to earn a living, and design organs for the love of it. I cannot see how a man could justify any such fees as Mr. Skinner mentions, such as 5 per cent of the cost of the organ. But to earn a living at this profession an organ architect would have to charge such a fee, or if he didn't get it from the church, he would have to get it from the organ builder, which we all know has been done, and is always most reprehensible. No doubt the right sort of advice, if followed by the church, might be worth much more than 5 per cent of the cost of the organ, but the man who is really in a position to furnish this counsel is not justified in taking any such fee from the church, as his time is not worth that much to himself.

During the last three years I have advised probably twenty-five churches in the solution of their organ problems. In no case have I ever charged more

than a nominal fee, because I look upon such service as a labor of love, and I am trying to raise the standard of organ building in general without antagonizing the organ builders. When the average church organ committee gets specifications these mean about as much to it as they did to a lawyer friend of mine down east who, when I sent him the specifications of my organ at home, said: "I am very much obliged, and after reading them carefully I have done them the honor of filing them along with the opinions of the Supreme Court, both being equally unintelligible to me."

Now what is really needed is someone to explain to the perplexed committee what these names mean and what they produce, and to see that the proper balance and ensemble are there, whether it be a large or small organ. But his chief function is to tell the committee impartially why Mr. Skinner's price is 25 per cent or 50 per cent more than that of some other builders on the same list of stops—certainly not to tell Mr. Skinner how to build an organ. It is assumed that he knows that as well as any builder, and it would certainly be presumptuous to attempt to tell him. Now if the committee, for financial reasons, which almost invariably weigh strongly, wants a certain-sized organ at a fixed price, it is equally the function of the organ architect to tell just what to expect, and point out differences in quality and methods of construction. To do this intelligently he must have a wide experience with many makes of organs under many conditions and, above all, must keep an open mind. He must also have first-hand, practical knowledge of organ building himself. I think it is wholly impractical, not to say impossible, to make every builder bid on and produce the same standardized or ideal organ. The most he can do is to try to make each builder produce the best organ he is capable of building.

In the final finishing of an organ the organ architect can be of great value in seeing that the right tonal balance is obtained, and should be able at that time to give minute instructions to the organ finishing man as to what is wanted, and be able to get the results himself, if necessary.

These are some of the things a competent organ architect can and should do. He can't make John Austin, for example, employ the same mechanical system which Mr. Skinner uses, as he would attempt to do were he to give too detailed instructions to the builder. Nor can he bring all bids to a common basis, as the builders are not bidding, nor can they bid, on the same thing, for the various organ builders of the country are not capable of producing the same thing, no matter what list of stops is prepared, or how much detail accompanies such a list.

Atlantic City Has 245 Stops.

Atlantic City, N. J., July 9, 1925.—Dear Mr. Editor: There have been so many additions to the Atlantic City high school organ that the number of pipes quoted by Mr. Lemare in the June number of The Diapason is now very much out of date. I cannot find the time to make an accurate count, but there are 245 stops working at this time and about 10,000 pipes actually playing.

I regret that Mr. Lemare considers that he was not sufficiently invited to inspect the Atlantic City organ. There are over 1,000 hotels and a proportionate number of visitors in Atlantic City and it is quite impossible for us to know all of the city's guests at any given time. We have, therefore, issued a general invitation to all those interested in the organ to visit us. And no matter what the circumstances, either Mr. Brook or myself has offered every reasonable opportunity on the part of visiting organists, organ builders and others interested to inspect the organ. I learned of Mr. Lemare's presence in Atlantic City through another organist and extended through him a special invitation which I supposed he had received. Neither Mr. Brook nor myself knew of his second visit until we read of it in The Diapason, nor knew of his offer to give a recital on the organ until after the matter had been pre-

sented and rejected by the board of education.

I regret exceedingly that anyone really interested in the organ should have visited Atlantic City and not found an opportunity to hear the organ, and I trust that Mr. Lemare or any other organist will consider himself invited in the future.

Concerning the other references made to this organ by Mr. Lemare in both the June and July issues, I desire to say briefly that I am responsible for the so-called "blind" combinations. There are twenty-five adjustable "blind" combinations on this organ, in addition to the forty movable, adjustable combination pistons. The "blind" combinations are auxiliary and intended to bring on full organ effects without disturbing existing combinations. Thus on the swell we usually have the three "blind" combination pistons arranged as follows: (1) Mixtures; (2) chorus reeds; (3) full swell. Thus if one is using a special combination of the swell and desires full swell for a few measures, a touch on the No. 3 "blind" piston brings on full swell without bringing down forty-odd stop keys, and a touch on the zero piston restores the old combination. An electric light gives warning when the piston is on, so there is no tax on the memory. Certainly this system is not so far behind the times.

I find it difficult to reconcile Mr. Lemare's statements concerning the pedal organ as they appear in the June and July issues. In the June issue he says that "an independent pedal in any organ is its true and only foundation." Now Atlantic City has an augmented and partially borrowed pedal. Nevertheless in reporting the 1924 N. A. O. convention, The Diapason says "he [Daniel R. Philippi] began with a splendid rendition of the Toccata in F by Bach, which was materially enhanced by the powerful pedal department of the organ at his disposal. * * * This colossal work [the Reger Fantasia and Fugue] received a remarkable rendition. Again the big pedal was a magnificent aid."

In the July issue Mr. Lemare speaks of borrowing "additional soft 16-foot stops from the manual." Apparently Mr. Lemare is coming around to our view that a pedal may be both augmented and borrowed and still supply a true foundation. As we have said before, it depends upon what is borrowed and how.

I accept in all humility Mr. Lemare's advice about how to settle the pedal question where there was no room for it—"by ascertaining the seating capacity of the building, the dimensions of the organ chamber and drawing the scheme accordingly." Of course, I already had this information, besides very complete data concerning the acoustical conditions of the auditorium, before I even began the specification. The trouble was not with my knowledge of the situation, but with the disproportion between the size of the chamber and the auditorium. However, with the aid of an augmented pedal, I managed to design an instrument that will provide both for the seating capacity and likewise a very fine pedal department, not, however, by wasting space on useless pipes that could not count in the full pedal.

Regarding my proposal to extend the manuals and pedal to G (GGG on the manual and GGGG on the pedal) it was not my intention to move the pedalboard, but by means of a sharp increase in the curve of the pedal below CCC to bring the additional five keys sufficiently near to be reached.

Very truly yours,
EMERSON RICHARDS.

Death of Miss Jessie L. Clark.

Miss Jessie L. Clark, organist and for thirty-eight years supervisor of music in the public schools of Wichita, Kan., died recently at Portland, Ore., where she had been spending the last year on a leave of absence owing to ill health. Miss Clark had spent the greater part of her life in building up musical appreciation in Wichita. A \$15,000 organ will be installed as a memorial to her in the auditorium of the Wichita high school this fall. Miss Clark was the last surviving member of the Wichita Musical Club.

NEW ORGAN MEMORIAL TO ARTHUR R. FRAZER FOR CHURCH AT KALAMAZOO

M. P. Möller Factory to Build Large
Three-Manual for St. Luke's—
Specification Drawn Up by
Henry Overley.

M. P. Möller is to build a large three-manual organ for St. Luke's Episcopal Church at Kalamazoo, Mich. Provision has been made for an echo division to be installed at a later date. The organ will be divided, the great, choir and part of the pedal to be on one side of the chancel. A large new chamber has been built to accommodate the swell and part of the pedal on the opposite side. The entire organ will be enclosed, except the great first diapason, which will not be affected by the great sub and super couplers. In addition to the usual manual couplers, there will be a choir to swell at 8, 4 and 16-foot pitches. Extra heavy swell shades have been specified.

The organ will be a memorial to the late Arthur Randolph Frazer, who began his musical career as a choir boy and later was choirmaster at St. Luke's Church. Mr. Frazer when he died was organist and choirmaster at Grace Church, Oak Park, Ill. The organ will be ready for service by Oct. 1.

The specifications were drawn up by Henry Overley, organist and choirmaster of St. Luke's, and are as follows:

GREAT ORGAN.

1. Double Diapason, 16 ft., 85 pipes.
2. First Diapason, 8 ft., 61 pipes.
3. Second Diapason, 8 ft. (From No. 1), 61 notes.
4. Gross Flöte, 8 ft., 73 pipes.
5. Doppel Flöte, 8 ft., 73 pipes.
6. Dulciana, 8 ft. (From Choir), 61 notes.
7. Flute Harmonique, 4 ft., 73 pipes.
8. Principal, 4 ft., 73 pipes.
9. Mixture, 4 rks., 292 pipes.
10. Tromba, 8 ft. (10-inch wind), 73 pipes.
11. Harp Celesta.
12. Gemshorn, 8 ft.

SWELL ORGAN.

13. Lieblich Bourdon, 16 ft., 85 pipes.
14. Lieblich Gedeckt, 8 ft. (From No. 13), 61 notes.

15. Open Diapason, 8 ft., 73 pipes.
16. Aeoline, 8 ft., 73 pipes.
17. Salicional, 8 ft., 73 pipes.
18. Voix Celeste, 8 ft., 73 pipes.
19. Flauto Traverso, 4 ft., 73 pipes.
20. Nazard, 2 1/2 ft., 61 pipes.
21. Piccolo, 2 ft., 61 pipes.
22. Tierce, 1 3/5 ft., 61 pipes.
23. Oboe, 8 ft., 73 pipes.
24. Cornopean, 8 ft., 73 pipes.
25. Vox Humana, 8 ft., 73 pipes.
26. Melodia, 8 ft.
27. Contra Fagotto, 16 ft.
28. Viol d'Orchestre, 8 ft.
29. Violina, 4 ft.
30. Principal, 4 ft.

CHOIR ORGAN.

31. Concert Flute, 8 ft., 73 pipes.
32. Unda Maris, 8 ft. (Tenor C), 61 pipes.
33. Dulciana, 8 ft., 73 pipes.
34. Vox Angelica, 8 ft. (Tenor C), 61 pipes.
35. Flute d'Amour, 4 ft., 73 pipes.
36. Clarinet, 8 ft., 73 pipes.
37. French Horn, 8 ft., 73 pipes.
38. Contra Viol, 16 ft.
39. Gamba or Violoncello, 8 ft.
40. Quintadena, 8 ft.
41. Flautina, 2 ft.
42. Gamba Celeste, 8 ft.
43. Harp Celesta, 8 ft. (Great).

PEDAL ORGAN.

44. First Diapason, 16 ft., 44 pipes.
45. Second Diapason (From No. 1), 32 notes.
46. Bourdon, 16 ft., 44 pipes.
47. Lieblich Bourdon (From No. 13), 32 notes.
48. Octave, 8 ft. (From No. 44), 32 notes.
49. Gedeckt, 8 ft. (From No. 46), 32 notes.
50. Quint, 10 1/2 ft. (From No. 46), 32 notes.
51. Trombone, 16 ft. (10-in. wind), 32 pipes.
52. Contra Viol (Choir), 16 ft., 32 notes.

Numbers 11 and 12, numbers 26 to 30, 38 to 43 and 52 are to be installed at a later date.

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already booked.

REUTER WORK IN CALIFORNIA

Three-Manual Organ for Grace M. E. Church at Sacramento.

The Reuter Organ Company of Lawrence, Kan., has received contracts for several organs to be installed in California. Among these contracts is that for a three-manual for Grace M. E. Church of Sacramento. The organ will have thirty-one speaking stops, including a set of chimes. It will be enclosed in built-in chambers with the great division as well as the swell and choir under separate expression. The specification is as follows:

- GREAT.**
1. Diapason, 8 ft., 73 pipes.
 2. Doppel Flöte, 8 ft., 73 pipes.
 3. Viol d'Gamba, 8 ft., 73 pipes.
 4. Clarabella, 8 ft., 73 pipes.
 5. Flute Harmonic, 4 ft., 73 pipes.
 6. Harmonic Tuba, 8 ft., 73 pipes.
 7. Chimes, 20 tubes.
- SWELL.**
8. Bourdon, 16 ft., 97 pipes.
 9. Diapason, 8 ft., 73 pipes.
 10. Gedeckt, 8 ft., 73 notes.
 11. Viole d'Orchestre, 8 ft., 73 pipes.
 12. Viole Celeste, 8 ft., 61 pipes.
 13. Voix Celeste, 8 ft., 61 notes.
 14. Aeoline, 8 ft., 73 pipes.
 15. Flute Dolce, 4 ft., 73 notes.
 16. Nazard, 2 2/3 ft., 61 notes.
 17. Flautina, 2 ft., 61 notes.
 18. Vox Humana, 8 ft., 73 pipes.
 19. Oboe, 8 ft., 73 pipes.
 20. Cornopean, 8 ft., 73 pipes.
 - Tremolo.
- CHOIR.**
21. Diapason (Violin), 8 ft., 73 pipes.
 22. Melodia, 8 ft., 73 pipes.
 23. Dulciana, 8 ft., 73 pipes.
 24. Flute d'Amour, 4 ft., 73 pipes.
 25. Clarinet, 8 ft., 73 pipes.
 - Tremolo.
- PEDAL.**
26. Diapason, 16 ft., 12 pipes, 32 notes. (Ext. No. 1)
 27. Bourdon, 16 ft., 32 pipes.
 28. Lieblich Gedeckt, 16 ft., 32 notes.
 29. Trombone, 16 ft., 12 pipes, 32 notes. (Ext. No. 6.)
 30. Flauto Dolce, 8 ft., 32 notes.
 31. Cello, 8 ft., 32 notes.

Another Reuter contract is for a large two-manual and echo organ to be installed in the new Scottish Rite Cathedral at Long Beach, Cal. The echo division is to have five stops, including a set of chimes.

The Palos Verdes Masonic Temple Association of Long Beach has given the Reuter Company a contract for a two-manual and echo organ. This organ will be built to a specification similar to that of the organ for the Scottish Rite Cathedral. Other California contracts recently received are for a large two-manual for the First M. E. Church of Oroville and a two-manual for the chapel of the Academy of Our Lady of Peace at San Diego.

The Musical Fund Society, Philadelphia's oldest musical organization, has decided to offer \$10,000 in prizes for the best three compositions of chamber music. The first prize is to be \$5,000, the second prize \$3,000 and the third prize \$2,000. The contest is limited to compositions of chamber music for from three to six instruments. The

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piano may be used as one of the instruments, but compositions including vocal parts will not be considered. Any composer may submit more than one composition and may be awarded more than one prize. Ample time will be allowed composers to prepare their works for this competition, as the contest will not close until Dec. 31, 1927. Further terms of the competition will be announced later.



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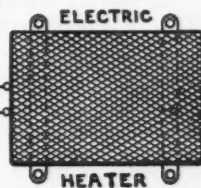
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Two hundred persons attended the opening of the new Kimball two-manual organ at Pen-Y-Bryn, the home of Colonel and Mrs. L. A. Watres, in Scranton, Pa., June 25. There were guests from every town in the country, many of the city's leading musicians, the members of the Guild of Organists, a quartet from the Hickory Street Presbyterian Church, etc.

The opening of the organ marked an important event in the musical history of Scranton.

Charles M. Courboin, designer and supervisor of the construction of the organ, spent some busy and pleasant hours explaining and displaying the possibilities of the instrument, and by his playing and lucid description initiated the guests into some of its intricacies.

The console, placed in the hall on the main floor, is in itself a work of art—a massive oaken case in harmony with its surroundings. The organ itself is on the fourth floor, far from the console, and occupies three different rooms.

Mr. Courboin's program included: "Marche Heroique," Saint-Saens; "Invocation," Maillly; "The Bells of St. Anne de Beaupre," Russell; Concert Overture, Maitland; Aria from Suite in

D. Bach; "Forest Murmurs," from "Siegfried," Wagner; "The Musical Snuff-Box," Liadoff; Hallelujah Chorus, Handel. Part two consisted of selections played with the rolls.

Colonel Watres read a poem by his mother, entitled "My Lost Boy," and two stanzas of another poem written for the one hundredth anniversary of the Wyoming massacre. Afterwards Colonel Watres paid a high compliment to the musicians of the city. He mentioned particularly the excellent work that John T. Watkins had done, and called attention to the splendid asset the city possesses in Mr. Courboin. Miss Ellen Fulton came in for a share of praise as one who was doing much to keep up musical interest.

Mr. Courboin, in a brief speech, thanked Colonel Watres for his interest in musical affairs, and predicted still greater things to come. "I have never found in all my experience a man or a city from whom I have met such genuine welcome and friendship," he declared. The gathering came to a close with the remark by Colonel Watres that the new organ was brought to Pen-Y-Bryn for the people of the city, and that any of them were welcome at any time to come and enjoy its music.

Theater Organs by Bennett.

The Bennett Organ Company has under construction at its factory in Rock Island, Ill., two interesting theater organs. One is for a "movie" house that has not yet been named at Portsmouth, Ohio, and is a two-manual unit, with second touch and every modern feature. The other is a three-manual for the State Theater at Seattle, Wash.

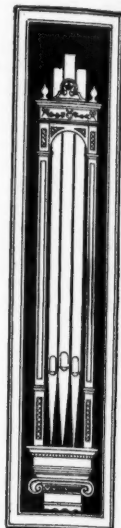


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RECENT NEWSPAPER CRITICISMS:

Portland (Oregon) Oregonian, Nov. 4, 1924.—Under the touch of Clarence Eddy, celebrated American organist, the instrument at the public Auditorium spoke with a majestic voice last night. * * * Mr. Eddy made his tonal mixtures with marked deliberation and exactitude, and the results fully justified his care. * * * He is an honorary member of the St. Cecilia Academy in Rome, an Officer of the French Academy, and has had honors heaped upon him, carrying the name and fame of America into the high places of art in the world.

Portland (Oregon) Journal, Nov. 4, 1924.—Clarence Eddy played the organ at the Auditorium Monday night, and convinced one that he was dealing with the King of all musical instruments. It was a King, too, that did everything the Dean of organ playing wanted it to do. * * * The Third Sonata by Felix Borowski, Chicago composer, proved a magnificent composition in four movements. The program came to a thrilling close with "Grand Choeur Dialogue" by Eugene Gigout.

Portland (Oregon) Telegram, Nov. 4, 1924.—Clarence Eddy, eminent American organist, gave a most enjoyable recital last evening at the Municipal Auditorium. Mr. Eddy is complete master of his instrument, and his program was so chosen that the tastes of all music lovers might be satisfied. * * * The most delightful number on the program was the Third Sonata by Felix Borowski, a beautiful composition, beautifully played. * * * The organist was enthusiastically received by an appreciative audience.

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America Visited: What Henry Willis Saw

Account of English Organ Builder's
Impressions of Methods in
United States

Reprinted from *The Organ*, London

Since my first visit to the United States and Canada last year, I have been asked by the editor of the *Organ* to jot down my impressions of organs and organ building as they are today on the "other side." To do this is a pleasure for me, though, being an organ builder and in no sense a litterateur, I must ask the indulgence of my readers for my rambling style and lack of correct literary form. Nor do I intend to inflict upon readers a travelogue, which not only would fail to meet the case of those who have not yet made the acquaintance of the new world, but would be of no technical interest to those who already have.

At the outset, I would say that the reasons of my visit were two—first, frank curiosity; and secondly, I wanted to take advantage of the cordial invitations received from many American friends. After the consecration of Liverpool Cathedral on July 19, 1924, when the first portion of the organ was used (in preparation for which event my energies had for some time to be devoted), I felt that the time was ripe for the trip. October accordingly found me in the states, and for the first six weeks I was involved in a round of activities that scarcely left me one free moment. Proverbially, of course, American hospitality is of the most thoroughgoing description, and at times almost takes one's breath away. Another important factor, too, contributed not a little to my enjoyment. I mean the weather. Wonderful days of sunshine, with coolish nights, for about a month. In fact, I saw no rain or snow until I visited Canada in November. New York was by that time becoming bitterly cold, with high winds rushing along the canyon-like streets to make conditions as uncomfortable as possible for those who, like myself, abhor cold weather intensely.

But let me not digress. For some years I had been closely following American organ building developments in those excellent publications, *The Diapason* and the *American Organist*, and had formed certain conclusions as to the type of instrument I would find. These conclusions were, to a great extent, borne out by my actual observations.

The tonal history of America's organ building may be given in a few words. Up to the late nineties it followed normal old-fashioned English lines, giving light pressure ensemble instruments of no great tonal characteristics, as exemplified at its best in organs by Roosevelt. These instruments were properly scaled and voiced, the diapason chorus being developed suitably and logically with proportionate mutation and mixture work, though the reeds were of the low pressure type common in England before the revolutionary developments of my grandfather in high pressure reed voicing.

It was at this point of development that Skinner visited England, and, being received hospitably by my father and grandfather, was initiated into the Willis system of high pressure reed voicing which formed the basis of the system, which he introduced into his own organs. His example was speedily followed by other leading builders. Then came Hope-Jones, who, received everywhere as a heaven-sent genius, soon impressed his methods and tonal conceptions upon the organ world. Leathered phoson diapasons, huge scale tibias, keen and biting strings, the absence of mixtures, all the idiosyncrasies, in fact, of that strange and magnetic personality were speedily adopted and were, for a year or two, accepted well-nigh without question as indicating the lines upon which the organ of the future was to be modeled. A partial reaction soon took place, but the impression made by

Hope-Jones is still felt; and in too many cases organs are designed and voiced more as a collection of solo stops than with a definite tonal scheme in view—upper work being, from the English point of view, underdeveloped, while mutation work and mixtures are either absent, or present in such weak form as to have little or no effect except in soft combinations. The chorus reeds, generally speaking, are smooth in type and not assertive, pressures being used that are light in comparison *ceteris paribus* with those that would be used in this country.

At the same time, it is only right to say that American organ builders and designers are now paying more attention to ensemble and mixture work, no doubt recognizing the force of the arguments of such distinguished performers as my good friends Marcel Dupre, Lynnwood Farnam, Tertius Noble, Courboin and others; also, they have latterly taken to studying English and particularly French specifications, and paying more frequent visits to Europe, gaining a truer idea of what is recognized as a well-proportioned organ.

While I am on the subject of tonal design let me pay a tribute to my friend, Dr. G. A. Audsley, that distinguished enthusiast and candid critic of the modern organ. He has always set his face against unbalanced tonal schemes and the tendency of some American builders to forget that the organ is the king of instruments, an ensemble instrument and not a heterogeneous collection of solo voices. May his life-long crusade have the effect it so well deserves!

As regards mechanism, however, the story was very different. The use of tracker and Barker pneumatic actions was early superseded by electric systems, Roosevelt having been a great pioneer in this respect. Tubular action did not find much favor in America, and as a mode of transmission never seems to have been treated very seriously. Skinner perfected an excellent system, but he very soon discarded it in favor of his fine electric action. All actions are, nowadays, electro-pneumatic in the states, and I must say that wherever I went they were, with few exceptions, all well-designed, well-constructed and, as far as I could judge, perfectly reliable. Consoles are always detached so as to enable the organist to hear his organ and choir simultaneously to best advantage. Again, in the matter of "controls" we are far behind. The pistons are adjustable from the keyboard itself, and are plentiful in number, while there are provided as standard accessories pistons controlling the whole instrument, and also adjustable. Very few organs are still fitted with "blind" combinations (not moving stops); or, where this is the case, there are other combinations which do affect the stops—e. g., the Atlantic City High School organ designed by Senator Richards and built by the Midmer-Losh Company.

Consoles present the most remarkable and confusing variety in appearance and arrangement. For instance, I found the Skinner console with draw-stop knobs for the speaking stops grouped in columns set at an angle on the English system, the couplers being controlled by tilting tablets placed over the top manual; the Wanamaker organ consoles at Philadelphia and New York with tilting tablets in jambs arranged on terraces somewhat after the French style and Aeolian consoles with rocking tablets arranged horizontally in sloping jambs. Kimball, Wurlitzer and, indeed, most theater organs, have the stopkeys in a double row in a big circular sweep, as first used by Hope-Jones in the unit orchestra.

I remember asking Lynnwood Farnam if he did not find the diversity of console arrangements confusing, but his reply was to the effect that he did not care much so long as the mechanism worked! * * *

The American console is practically always fitted with a general crescendo pedal, in balanced form, which gives a gradual crescendo and diminuendo over the entire instrument and can also, if desired, open and close the boxes of enclosed divisions; in practice the organist has these pedals ar-

ranged to suit his own convenience, which is readily done, as it is only a matter of altering the electrical connections; being "blind," the general crescendo has an indicator at the console—either a series of small electric lamps, or more generally a dial with a moving indicator. A "full organ" pedal—either by reversible toe-touch or piston, or else a hitch-down pedal—is a common feature, though neither of these devices, of course, affects the drawstop knobs or stopkeys. Opinions differ in this country as to the utility of the general crescendo pedal, but demonstrations by leading American organists proved to me that it is capable of artistic use.

Swell pedals are always electrically controlled, and while every builder has his pet form, excellent results always seem to be obtained. Many are the arguments advanced for and against the multiple-motor system used by Skinner, and the concertina form used by Austin—both affecting all the shutters together, as when the control is mechanical. There is also the system of opening and closing individual shutters, as used by Hook & Hastings, Kimball, and others. To my mind all these systems have one defect, and that is in the first opening, the fine gradation possible when the shutters are under the direct control of the foot being unobtainable. The electric swell machines are called "swell engines" and the number of points of gradation termed "stations," a very expressive term! I found Skinner giving his "engines" eight stations for small instruments and sixteen for larger and more important ones, Austin using nine stations, while the number of stations on the "individual" systems would depend upon the number and grouping of the swell shutters themselves. Since the war I have myself tried various systems and to get that fine gradation that the circumstances demanded have used over thirty stations on the machines governing the various sets of swell shutters which affect the enclosed departments at Liverpool Cathedral, where the shutters are too distant from the console and too heavy for direct mechanical control.

Soundboards in America, or "chests," as they are called, are all upon the sliderless principle, with a pallet to every pipe; this method of construction is essential under the conditions prevailing, as slider soundboards proved a source of constant trouble. Various systems are used, from the Roosevelt form upwards, but generally upon the sound principle of having one magnet machine which affects all the stops of a department, and so avoiding the complexity of having a magnet to every pipe (unless the unit form of chest is used). These chests all work excellently, and the speech of the pipes does not appear to be affected to a noticeable degree. The attack of the wind to a pipe is no doubt more brutal than with the slider chests, but suitable treatment in the voicing gets over the difficulty, and from this point of view the Skinner and Austin chests are, in my opinion, the best. The principle of the Austin chest is, of course, familiar to all readers of the *Organ*; it has many good points, one of which is the extraordinary steadiness of the wind under any demand, though it is a disadvantage in one respect, in that it is impossible to get a tremolo to shake the wind, fan tremolos over the pipes having to be used; for special stops—a vox humana, e. g., which is not very sensitive to the effect of a fan tremolo—a separate chest of small dimensions has to be inserted, which the more normal form of tremolo affects.

I found the experience of entering an Austin chest with the wind "on" most interesting. One goes by a door into a small compartment outside the main chest, and by another door into the main chest itself. This latter door has a small valve fitted on it, and on closing the entry door one pressed the valve in the inner door, so admitting wind at pressure into the compartment. Once in the main chest itself it is possible to see the whole of the internal mechanism in action, and fascinating it is to watch. The physical effect on a man entering or leaving a chest on high wind pressure is by no

means as disturbing as might be supposed.

John T. Austin told me the story of his invention of the chest, which was as follows: When he first went to the states he was employed by a firm as an outside tuner and regulator. This firm had designed a sliderless chest operated by tubular action—a terrible affair—subject to incessant ciphers. Austin's job was to travel from town to town with the object of keeping these actions in working order. If there was a cipher or any action derangement to cure, the shocking design necessitated taking out the pipes of the offending stops, taking up the top board, adjusting the valves and replacing. By the time the whole had been replaced possibly another cipher had developed, and the process had to be repeated. As Austin said, his life was a "purgatory"; his only hope was to leave an organ not ciphering and get away before the organist could try the organ and so start another cipher. Austin was convinced that the ideal arrangement was one whereby any action defect could be readily rectified without half taking an organ to pieces. One night the idea of his universal chest came to him in a dream, and he and his brother lost no time in making the dream a reality. Setting up for themselves, they used the chest with great success, and have done so ever since! The first instrument built with a universal chest was installed in 1892 in Central Christian Church, Detroit—a small two-manual of some fifteen stops.

A few remarks about metal pipes may interest my readers. In America the plain metal pipes are generally used with the "skin" side of the sheet outside, the "tick" side being planed to thickness. On completion all pipes are varnished with a special varnish which sets hard and does not crack: the appearance of a pipe is much the same twenty years after manufacture. The same treatment is applied to reed tubes and zinc basses.

The zinc used for brasses, etc., is always annealed, or, as we term it, "baked," hard rolling being apparently unknown. This is unfortunate, as we well know that annealed zinc gives a hard and hungry tone which even leathering the upper lip cannot fully palliate. Zinc similarly baked is used for reed tubes up to as high as treble C of an 8-ft. stop with tops of organ metal! The tone obviously suffers in consequence. The 16-ft. octaves of reed stops are practically always of wood and therefore more foundational in effect than is considered desirable in this country. Thirty-two-foot reeds are nearly always of wood.

In the domain of flue voicing American methods do not differ substantially from our own. As regards reeds, good voicers on the "other side" will have nothing to do with felt weights on the tongues, leathered shallots and suchlike makeshifts only too common in this country. Actually they use brass weights either riveted or else screwed on in the Willis style. When these scientific methods are employed it follows that the tongues must be perfectly curved, or else an unpleasant rattling or "tingling" will result. The choice of scales and shallots is not always fortunate, but it is surprising how good American reeds are, considering the height in the scale to which annealed zinc tubes are carried. I spent many interesting hours in the voicing rooms of the leading firms and found the voicers real artists with whom it was a pleasure for me, as a practical voicer, to discuss methods.

I must not forget to express my appreciation of some of the charming solo stops that have been evolved in America largely by the genius of Ernest M. Skinner. The Skinner French horn is the most perfect imitation of the orchestral instrument that has, in my opinion, ever been produced. A fine example occurs in the organ at St. Thomas', New York, presided over by Dr. Tertius Noble. The melodia, erzähler, English horn, gross gedeckt, corno d'amour, nitsua, etc., are also stops of beauty. As stated earlier in this article my only regret is that such "voices" have been recruited to make up a complete scheme, before vital necessities such as 16-ft. chorus reeds, mutation and mixture work have been provided for.

Organ Transcriptions: A Word in Their Favor

By EDWARD A. MUELLER

Paper Presented at the New Jersey Rally of the
National Association of Organists

We occasionally read criticisms of the use of organ transcriptions for church, and concert, too, from the ranks of the so-called "straight organ music" players, but not so much in defense from the other side. I will endeavor to present a few arguments from the standpoint of the "transcriptionists," although personally I have no particular bias on either side.

The primal argument of the "straights" is based on tradition. They say in substance that the organ is a thing apart from other instruments; that it has its characteristic qualities and limitations, and should not be made to imitate anything, especially an orchestra. This tradition found its origin in the early age of the organ. Originally the organ was used only as a reinforcement for the human chorus. The early masters of the polyphonic school, culminating in Bach, brought about a change in this status of the organ by advancing the range and technique of part writing until it transcended the range and technique of the human voice, thus making the organ an independent solo instrument. Of course, this evolution followed on the heels of the mechanical and tonal improvement of the instrument.

With Bach the fugue reached its highest development and after that we had a stationary period, so to speak, while the freer and more elastic form of the sonata was being developed on the clavichord. During this period, culminating with Beethoven, the symphony (which was really a sonata for orchestra) also sprang into being, and such a superior medium of expression might be one of the explanations why none of the great masters of that time was attracted to the organ. The latter did not keep pace with the development of other instruments.

The improvement of the organ was slow. Mendelssohn, foreshadowing the Romantic school and painting pictures with beautiful colors in his symphonies and overtures, contributed some preludes, fugues and sonatas to the literature of organ music, but the instrument of his day undoubtedly hampered him. Excepting a slightly freer form and characteristic expression, he contributed nothing new, even with the exploitation of the sonata form. Rheinberger gave us some noble works, but added little that was new. Cesar Franck expressed some great inspirations, but no new functioning of the instrument.

No doubt experiments in combining organ with the developing symphonic orchestra were frequently made. And when one conjures up a picture of the organ as it then existed, limited to diapasons, wood tones and no expressive control, it is easy to imagine the discouraging results. Hector Berlioz, the father of modern instrumentation, bitterly assailed these experiments. In his textbook he denounced the combination of organ and orchestra as abominable. And it is from that time that the tradition of the organ as an instrument apart, to be limited to its own literature, became a tenet of the organist's creed.

From that time the evolution of the organ was gradual. New pipes and reeds were invented that had orchestral color, but the clumsy action of the instrument, with lack of expressive control, did not allow much facility in their use, or production of characteristic effects. With the replacement of the old tracker system by the pneumatic the organ acquired new facilities, and after that improvements came rapidly. The electric system brought a light action keyboard, with quick response, easily operated and adjustable combinations, more characteristic stops, control of volume and expression with the enclosed organ and swell shutters, etc. Suddenly, as it were, the organist had under his fin-

gers a potential orchestra! And here we come to the rub. There was very little organ literature that would exploit the many and varied possibilities of this modern instrument. In his search for available material the organist turned to the symphonic and other works of the romantic, dramatic and modern schools.

Some pessimists cry out that the golden age of great composers has passed, and others hotly contest that statement. However, it is true that today we have no Beethoven, Schubert, Schumann, Tchaikowsky or Wagner to write for the modern organ. Our most brilliant organ composers of today must occupy a much lower plane than these and other great lights of a past age.

Must we refrain from expressing the noblest thoughts in music because they were not originally intended for the organ? Someone might say: "That is all very well, but you merely imitate the original arrangement, and it can't be as good. It's artificial, not legitimate, and not founded on artistic and aesthetic principles." In answer to this it might be simplest to offer a few humble and very familiar examples.

As charming as Beethoven's well-known little Minuet in G is on the piano, it is immeasurably more effective on the organ.

Liszt made many beautiful transcriptions of the Schubert songs, and excerpts from the Wagner operas, for the piano. Far from being criticized, these works are accepted as classic examples and can frequently be heard in master piano recitals. And still I will say that with a few exceptions these same works can be produced very much more effectively on the organ.

Fritz Kreisler brought out hidden beauties in Dvorak's piano piece, "Humoresque," when he transcribed it for violin. Organists do it so well now on the organ that pianists are reluctant to play it.

On the other hand, it is also true that "transcriptionists" occasionally go beyond proper limits. I have heard ridiculous attempts at transcribing certain Chopin works for the organ. The much-abused and overworked C Sharp Minor Prelude of Rachmaninoff is another sample of poor adaptability for the organ. While one may impart considerable effect in tone color, there is missing the percussion, the clang and clangor of the huge bells, an essential feature of this composition. I could go on with innumerable examples of good and bad.

Speaking on aesthetic and artistic grounds—and may I be forgiven an odious comparison—I would rather play or hear a slow movement from a Beethoven sonata on the organ with even a few awkward corners protruding in its application to the instrument than any slow movement of like form from a Guilman sonata with all its exquisite adaptability.

I will conclude with a word as to the propriety of transcriptions in the church service.

Occasionally you hear the admonishing phrase: "Let the music be dignified and worshipful." I don't think one needs only to pray with the organ. It is also a good medium with which to preach. I do not suggest as much freedom as a preacher will take when he introduces in his sermon a humorous story or a joke, as the best of them do. Perhaps that is why they are the best. But there is room for more in the music of the church than unctuous dignity and folded hands. Life, vigor, joy, praise, love, courage, sacrifice, grief, consolation, spiritual exaltation—all these are clarion notes in the song of the human soul and sound the progress of man's struggle upward. And you may find all these in the great master works, in every conceivable form and application of musical thought.

A label is not always indicative of the contents. In Boellmann's "Suite Gothique" there is a menuet that is frankly a dance. And the Toccata that we all love could hardly be characterized as worshipful. On the other hand, the Larghetto from the Clarinet Quintet of Mozart, as an organ transcription, is as spiritual and chaste as a Rafael Madonna.

As a final example: There is one composition so wedded to the organ and church that all the king's horses

and all the king's men can't pry it loose. That is Handel's Largo. If you don't know this, don't be shocked—in its original form it is an aria from a most paganish opera called "Xerxes."

So I say: The selection of music fitting for church service is not in any way incumbent on its source. It lies entirely in the taste and discrimination of the organist.

Many Study at Northwestern.

Students from many central, southern and western states are included in the summer enrollment of the organ department of Northwestern University, which shows a satisfying increase over the preceding summer. Edwin Stanley Seder, F. A. G. O., gave his fourth annual recital of American compositions on June 30 at Fisk Hall, Evanston, before a representative audience. The program included works by the following Chicago composers: William Lester, Lily Wadhams Moline and Rossetter G. Cole. Mr. Seder's next season of recitals will open in September with the dedication recital of a Möller organ in DeKalb, Ill. Numerous other recitals are being booked for the season. In addition to his Northwestern University teaching, he has been engaged as instructor in organ at the Sherwood Music School, Chicago, which is installing two Möller organs for use in September, both for teaching and practice purposes.

Goes to Church at Rome, N. Y.

Stephen Palmer of Syracuse has been engaged as organist-director of the First Presbyterian Church of Rome, N. Y., and will begin his work there Sept. 1. Mr. Palmer received his musical education at Boston University. He is teacher of music and art in the Goodyear-Burlingame private school of Syracuse, and also organist-director at the Elmwood Presbyterian Church of Syracuse. Before going to Syracuse Mr. Palmer had

served Emmanuel Episcopal Church at West Roxbury, Mass., and the Baker Congregational Church of East Boston, Mass.

Organ suites which the Clayton F. Summy Company finds have appeared on numerous programs throughout the year and continue as favorites are: "Festival Suite," by Stanley T. Reiff; Gordon Balch Nevin's "Rural Sketches"; "Will o' the Wisp," by Nevin, and "Fireside Fancies," by Joseph W. Clokey.

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St. Lawrence University, Canton, N. Y., is to have as a part of the equipment of its new chapel a four-manual organ to be built and installed by the Estey Organ Company of Brattleboro, Vt. It will have forty-three speaking stops, 2,325 pipes, thirty-two couplers and forty mechanical accessories. The main organ is to be installed in a specially-prepared chamber in the chancel and the echo, containing a set of chimes, is to be installed in the tower at the rear of the building.

Among the features of the organ are to be a luminous stop console and several of the patented stops built by the Estey Company, including the reedless oboe and reedless clarinet.

The specifications were prepared by Frank M. Cram, formerly of the Crane Musical Institute at Potsdam, who has just been appointed organist at St. Lawrence University. Mr. Cram drew up the specifications in consultation with E. L. Mehaffey of Syracuse, New York state representative of the Estey Company. The organ is to be constructed along the same lines tonally as the organ at Syracuse University. It is to be used extensively for broadcasting through the station at Canton.

Following are the specifications:

GREAT ORGAN.

1. Bourdon, 16 ft., 61 pipes.
2. First Open Diapason, 8 ft., 61 pipes.
3. Second Open Diapason, 8 ft., 61 pipes.

4. Gemshorn, 8 ft., 61 pipes.
5. Gross Flöte, 8 ft., 61 pipes.
6. Flute Harmonic, 4 ft., 61 pipes.
7. Octave, 4 ft., 61 pipes.
8. Tuba, 8 ft., 61 pipes.
9. Chimes (from Echo), 20 tubular chimes.

SWELL ORGAN.

10. Bourdon, 16 ft., 73 pipes.

11. Open Diapason, 8 ft., 73 pipes.
12. Salicional, 8 ft., 73 pipes.
13. Voix Celeste, 8 ft., 61 pipes.
14. Aeoline, 8 ft., 73 pipes.
15. Viol d'Orchestre, 8 ft., 73 pipes.
16. Viol Celeste, 8 ft., 61 pipes.
17. Stopped Diapason, 8 ft., 73 pipes.
18. Flauto Traverso, 4 ft., 73 pipes.
19. Oboe (Estey labial), 8 ft., 73 pipes.
20. Cornopean, 8 ft., 73 pipes.
21. French Horn, 8 ft., 73 pipes.
22. Vox Humana, 8 ft., 73 pipes.

CHOIR ORGAN.

23. Violin Diapason, 8 ft., 73 pipes.
24. Viol d'Amour, 8 ft., 73 pipes.
25. Dulciana, 8 ft., 73 pipes.
26. Melodia, 8 ft., 73 pipes.
27. Unda Maris, 8 ft., 61 pipes.
28. Flute d'Amour, 4 ft., 73 pipes.
29. Clarinet (Estey labial), 8 ft., 73 pipes.

ECHO ORGAN.

30. Muted Viol, 8 ft., 61 pipes.
31. Muted Celeste, 8 ft., 49 pipes.
32. Concert Flute, 8 ft., 61 pipes.
33. Wald Flöte, 8 ft., 61 pipes.
34. Vox Humana, 8 ft., 61 pipes.
35. Chimes, 20 tubular bells.

PEDAL ORGAN.

36. Open Diapason, 16 ft., 44 pipes.
37. Bourdon (from No. 1), 16 ft., 32 notes.
38. Lieblich Gedeckt (lower 12 from No. 10), 16 ft., 20 pipes.
39. Violone, 16 ft., 44 pipes.
40. Octave (from No. 36), 8 ft., 32 notes.
41. Flauto Dolce (from No. 1), 8 ft., 32 notes.
42. Cello (from No. 39), 8 ft., 32 notes.
43. Trombone, 16 ft., 32 notes.

Theodore Strong Broadcasts.

Installation of the Welte reproducing organ in the building of the Kohler & Chase Company, San Francisco, is being featured by organ recitals broadcast by Organist Theodore Strong. The broadcasts are being made over the General Electric station at San Francisco, and have had enthusiastic receptions on the western coast. Splendid ear phone reception has been recorded in Chicago, which is considered a phenomenal performance, considering the static and heat conditions of the summer.

The last of the series of thirty-two noonday organ recitals which have been played on the new Skinner organ of the First Methodist Episcopal Church, Clark and Washington streets, Chicago, was given by Arthur Dunham June 26.

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Denver, Colo., Rocky Mountain News.

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CHICAGO, AUGUST 1, 1925.

Several competent organists from other cities who are passing the summer in Chicago, in study or recreation, are available for substitute work in the city and vicinity. Their names may be procured by calling up The Diapason office.

From readers in all parts of the country have come generous letters of appreciation of our account of the A. G. O. convention in Chicago. These letters are gratefully acknowledged. It was our aim to present to the organists everywhere, and especially to those who could not attend the convention, a comprehensive and accurate picture of what occurred, and to give them the benefit of the papers that were read. If we succeeded we merely performed our duty of providing those interested in the organ with a monthly narrative of the events in their world. There is on hand a limited supply of extra copies of the July issue, which may be had by those wishing them for their own use or to send to friends.

MUST WEDDING MARCHES GO?

Now that we are "fed up," as they say in those coarser circles to which organists do not belong, on discussions as to the unit organ and other issues confronting the organ world, another one is thrust before us. It is not exactly new, but it has not come up for some time. The question is: Shall the traditional wedding marches be thrown into the discard?

In an innocent wedding notice, telling about the marriage of a New York organist, which reached the editorial office in the usual course of business, we find that Lynnwood Farnam, who presided at the organ, played Dupre's Toccata on the Gloria instead of the Bridal Chorus from "Lohengrin," while the orthodox Mendelssohn march was cast out, so to speak, in honor of compositions by Farnam himself and by Widor. Mr. Farnam, be it said, is not the responsible person, although perhaps he is not afraid of any opprobrium that may attach to him as a consequence of this innovation. It was all the definite wish of the bridal couple, the correspondent asserts.

The reason given for this lapse from hereditary custom is the interesting part of the story. It is set forth that one ground for discarding the "Lohengrin" march is that the wedding in the original case did not turn out happily. Mendelssohn had to step aside because his wedding march "celebrates the marriage of a mischievous goblin!"

Now then, it will hardly be necessary to beat the woods for letters taking sides on this momentous issue. We once met a bride who insisted on the War March of the Priests of Mendelssohn to accompany her procession to the altar. She has lived happily since

then—about a score of years. We once ran across a bridegroom who simply would not have the "Lohengrin" music. Nevertheless he did have it, by virtue of the fact that the bride had the last word in the matter. Many brides would not consider themselves legally married if other music than that of Messrs. Wagner and Mendelssohn were used.

If we are to go into the history and antecedents of the traditional wedding music, we have a job on our hands. Some bride might discover that Mr. Farnam never has married and that Widor did not manage to become a bridegroom until he had passed three score and ten. That ought to be enough argument for eliminating their compositions. In view of Bach's happy home life and the size of his family, perhaps wedding programs should consist exclusively of Bach's works. And while the organist is on the subject of wedding music, why not have a concerted movement to shelve Saint-Saens' "My Heart at Thy Sweet Voice?" If this beautiful song of the thoroughly untrustworthy Delilah is explained to a prospective bride she ought to decide to forego it.

But the organist proposes and the bride disposes. Once in a while some young lady with very definite views gets married without the aid of "Lohengrin" and the "Midsummer Night's Dream," but not often. Such headstrong women more often do not marry. The organist may do his own thinking, and perhaps a lot of talking, but it will not be an easy matter to dispose of tradition. Long after the majority of us are playing harps instead of organs June will resound with the strains of what has been accepted wedding music for many years.

It might be more profitable to discuss a concerted movement to obtain more adequate fees for weddings. At a time when liberality should prevail and when the bride's parents usually bankrupt themselves to provide a "suitable" wedding, the organist labors to produce what amounts to a recital program and in most instances receives a stipend which would not pay for the bride's bouquet.

REST AND BENEFIT IN AUGUST

The dog days are here. The busy organist who has worried over his choir, or his recitals, or his bank account, is resting, for the quiet month of August is at hand. The spirit of the season is reflected in the mail that comes to the office of The Diapason. Recital programs are few, for not many care to give them or to hear them in the heat. This is the time to rest and think of the things one would do in the approaching season, for the time of activity will return before we realize it.

For the organist who never misses an opportunity to keep himself up to date the annual convention of the National Association of Organists is a boon which presents itself in August. This year the meeting is held in proximity both to the east and the middle west, and this should assure an unusually large attendance. It is worth a great deal to all of us who have the time and the good sense to take advantage of it that this association has offered us from year to year these excellent series of recitals and fruitful opportunities for fellowship.

DR. THOMPSON HONORED

Harold W. Thompson, Ph.D., of the faculty of the State Teachers' College at Albany and known to readers of The Diapason for a series of years as the contributor of a valuable column of articles on choir work and choir music, sailed for Europe July 3 from Montreal, accompanied by Mrs. Thompson, and will pass at least a year in study abroad. Dr. Thompson was one of the first fifteen scholars named by the Guggenheim Foundation to carry on research work in Europe. He expects to study Scottish literature in the libraries of Scotland and especially at Edinburgh University. His selection for this fellowship is a high honor in which The Diapason takes pride as it falls upon one of its staff. As set forth in its prospectus, the trustees of the foundation "required evidence that candidates are persons of unusual attain-

ments in advanced study, as shown by the previous publication of contributions to knowledge of high merit, or by exceptional aptitude for research; or that they are persons of unusual and demonstrated ability in some one of the fine arts."

Before sailing for Europe Dr. Thompson prepared a series of interesting articles for the benefit of readers of The Diapason and these will be published from month to month. They will concern:

Women's anthems.

Compositions for organ with other instruments.

Organ music for Christmas.

Organ music for Easter.

Organ music for funerals.

Organ music for weddings.

Organ music for preludes.

Offertories.

Postludes.

Men's anthems.

Seven of these articles are the results of a questionnaire on organ music that he recently sent out and should be of special interest.

NOVEL CONSOLE DESIGNED

The designing of a new organ console in which all the speaking stops are at the left of the manuals is reported from Germany and application for a patent on the console is pending in Switzerland. The new design, called an "unsymmetrical console," is described in detail in the Zeitschrift für Instrumentenbau of Leipzig in its issue of July 1 by Hans Biedermann, the organist. The stop jamb is placed at a sharp angle, making all the stops easily reached. Couplers are at the left above the keyboards. It is stated that the "unsymmetrical console" is best suited for organs of three and four manuals, but may be used also for smaller instruments. The advantages claimed for it include abolition of the necessity of crossing the left hand over the right to reach stops on the right side; all the stops are easily seen and the equipment of the organ may be quickly comprehended by a strange organist; furthermore, it is set forth that a person assisting the organist in registration need no longer move from one side of the organ to the other, but can take up his position on the left. Mr. Biedermann asks for the opinions of organists on this new design.

Among the interesting contributions by our readers in this issue is one from Caspar P. Koch, organist of North Side Carnegie Hall in Pittsburgh, in which he makes statements anent the alleged secular origin of the organ. This should set the students of organ history to thinking. We note that he speaks of St. Cecilia destroying all musical instruments, including the organ, when she heard the angelic choir sing. This must have been after the artists conceived their idea of this saint, for she has been pictured all these years seated at the organ.

According to an interesting decision by a court at St. Louis in July, a pipe organ is not real estate, but personal property. The ruling was made in a case involving the question whether the purchaser of a house containing an organ was entitled to the instrument as a part of the house, as he claimed. The court ordered the buyer of the building to give up the organ to the plaintiff, daughter of the former owner of the property, to whom the organ had been apportioned from his estate.

"Uncle" Joshua Allen, the Walpole, Mass., man whose picture was in a recent number of one of the magazines, owing to the fact that he has been playing the organ in the First Congregational Church of Walpole for more than half a century, entered upon his career as church organist five years after Frederick C. Morgan—who is still on the job—became organist of the First Congregational Church of Vermilion, Ohio, according to dispatches from the latter city.

Professor John P. Marshall of Boston University, organist and choir-master emeritus of First Church, Boston, gave an address on church music July 16 at the Unitarian conference assembled at the Isle of Shoals.

ORGANIST AND HIS PUBLIC.

[An editorial in Musical America.]

In urging a "higher standard of organ art," members of the American Guild of Organists who recently convened in Chicago modestly refrained from stressing a point of their work that might well be emphasized. In other words, they almost tacitly assumed full responsibility for the business of elevating public taste, instead of demanding that the public bear its share of the burden.

It takes two to make a bargain in musical affairs, as in all other movements, and congregations in churches, as well as audiences at organ recitals, cannot escape their duties in this matter. Many an organist has complained, and with cause, of the difficulty involved in introducing better music in his church service because the congregation clung to anthems cast in an out-worn mold and to hymn-tunes having no other claim to favoritism than that they were familiar. And the recitalist who ventures far afield in making novel programs runs the risk of playing to rows of empty chairs in the place of interested auditors.

Obviously this condition cannot be improved until the public wakes up to its opportunities. At best, the organist, be he solely concerned with church duties or a recital giver also, has a sufficient number of perplexing problems to solve. If he feels the moral support of his auditors, either in church or in the recital hall, he can face the complexities of his task with a comparatively light heart. But if he is weighed down with the conviction that he must be careful not to "go over the heads" of those listening to his music, then is his undertaking indeed a heavy one.

The solution, of course, lies in a broader general understanding of the organist's art and in a more universal study of his aims, ideals and ambitions. Just why a recital on the organ, the most colorful of all instruments, is looked upon as a less picturesque form of performance than the vocal, piano or violin concert it is difficult to explain. The explanation may be contained in the fact that the organist is often invisible to the audience, which thus loses to some extent the satisfaction of a more or less personal contact, whereas the singer, violinist or pianist stands in full view of those admiring his skill.

Dr. William C. Carl was indisputably right when, in the course of his Chicago address, he protested against the promiscuous giving of free organ recitals. "Surely," he said, "no other artist is asked to do this with the frequency of the organist."

Perhaps organists may see their way clear to take a more decided stand in this matter. If they do, they may arouse public opinion to a clearer appreciation of the dignified and highly important calling which they represent.

Memorial to Frederick Bridge.

A memorial tablet to the late Sir Frederick Bridge has been placed in Westminster Abbey. The unveiling, by the sub-dean, took place at evensong May 26. The music included Bridge's setting of the canticles, his anthem "God's Goodness Hath Been Great to Thee," and the hymn, "The Sower Went Forth Sowing," to Bridge's tune. After the unveiling his setting of "Crossing the Bar" was sung. The inscription is as follows:

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It is proposed to establish a scholarship in memory of Sir Frederick. A fund of £1,000 is being raised and about £300 has already been subscribed.

Carleton College, Northfield, Minn., an institution which has cultivated organ music assiduously for a number of years and possesses one of the finest organs of any school in the United States, has issued a booklet containing the programs of the last season as played by James Robert Gillette, the college organist, in his vesper recitals.

Who's Who Among American Organists

Thompson Stone.

It has repeatedly been my pleasure to write complimentary words about a comparatively young Boston musician who has been rapidly attaining full recognition as choral conductor, choir organizer, director of a fine body of amateur orchestra performers, and withal an excellent organist. Possibly in a more secondary way he is known as the composer of songs and instrumental music. Several of his songs have been sung at concerts in New York.

It is likely that many years' preparation ended when Thompson Stone, with nothing less than remarkable success, conducted a chorus of 265 voices drawn from Protestant, Roman Catholic and Jewish choirs from all parts of Boston. This success, however, at Symphony Hall on a Sunday afternoon during music week, was achieved in the face of great difficulties.

Just as we had concluded that Mr. Stone's star had reached its zenith, it was announced that beginning next September he was to be organist and choirmaster at the Church of the Advent, Boston. Here, indeed, is a church that has musical traditions.

Mr. Stone was favorably known in Boston as a pianist before he became a leader in church work. His piano studies were promoted by Mrs. Thomas Tapper and finished under Theodor Leschetizky in Vienna. His organ studies brought him to Wallace Goodrich, dean of the New England Conservatory of Music. When asked with whom he studied conducting, Mr. Stone replied that this branch of the art of music was learned through observation and the application of commonsense.

Although not his first church position, Mr. Stone's practical training as a church musician began at St. John's Church, East Boston. From there he went to St. John's, Jamaica Plain. For several years after leaving St. John's Church he was organist-choirmaster at Second Church, Boston. During this

hearty cooperation of the pastor and many willing workers trained by Mr. Stone, he brought the standard of music up to a place where it compared favorably with the best choirs and best churches. S. H. L.

Lewis A. Vantine.

Lewis A. Vantine is so well known throughout Wisconsin, not only as an organist, but as an educator, through his connections with the state normal school, that his name is synonymous with the word "organist" in Milwaukee and other cities. He has been heard in nearly every city of the state in recital. At his home church, First Church of Christ, Scientist, he presides over a large Austin organ and he has been officially connected with the



LEWIS A. VANTINE.

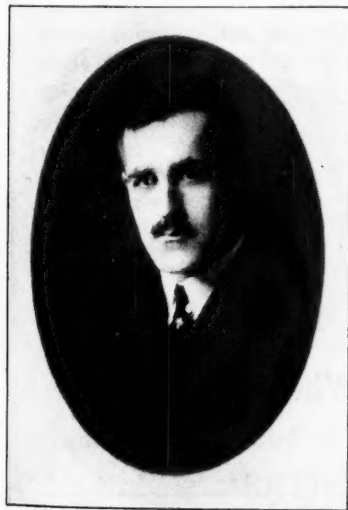
A. G. O. and the N. A. O. for a number of years.

Mr. Vantine began the study of the reed organ at the age of 7 years, and although he lived in the country he had good teachers. At the age of 14 his parents moved to Burlington, Wis., so he could enter the high school and he immediately began playing the organ at the First Baptist Church. Later he also led the choir there. At the age of 20 he went to Milwaukee to enter the normal school and to play at the Hanover Street Congregational Church. He studied organ with Mabel Thomas, Lillian Way, Wilhelm Middelschulte and Arthur Dunham. While at the University of Wisconsin he was graduated from the University Music School in addition to winning his academic degree. He studied organ there with Elias Bredin and theory with Rossetter Cole. He also led the choir of the English Lutheran Church and went to Milwaukee each week-end to play at Wesley Methodist Church.

At present Mr. Vantine is a supervisor and head of the organ department of the Milwaukee State Normal School, and head of the organ department of the Wisconsin College of Music. He is on the executive board of the Milwaukee Civic Music Association, one of the organizers and past dean of the Wisconsin chapter, A. G. O., and now on the executive committee; Wisconsin state president of the National Association of Organists; a member of the Rotary Club and also a member of the City Club.

Besides his regular duties Mr. Vantine finds time to give recitals on three Aeolian house organs in Milwaukee.

He has always believed in his pupils' having a broad knowledge. Therefore some years ago he adopted the plan of having them give monthly private recitals on various organs of the city. Because of lack of time he has had to discontinue this, but he has his pupils attend various functions where the organ is used and give reports to



THOMPSON STONE.

period his choir was composed of selected professional and semi-professional singers, and it became possible to interpret in a larger way the music of all schools of religious musical composition. From Second Church Mr. Stone was called to the Congregational ("Village") Church, Wellesley, to organize a model volunteer choir, a task that most musicians would have shrunk from undertaking. In proportion, the junior choir was doing very nearly as well as the choir of adults. It was surprising how well-balanced were the voice-parts in the adult choir. The quality of tone, or timbre, in a cappella singing was a distinctive feature. The older order of musical affairs as they obtained in this parish when I was a youth, was now completely transformed. A barren form of worship had given way to services of liturgical beauty. Through the

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him. He also insists that all his pupils take The Diapason in order to become familiar with organ news. Mr. Vantine is a member of Sigma Alpha Epsilon fraternity and last year was made an honorary member of Beta Phi Theta fraternity.

Charlotte Klein.

Miss Charlotte Klein is not only one of the foremost organists of the national capital, which is her home, but through her selection to give a recital at the recent general convention of the American Guild of Organists achieved national fame. Her performance at



MISS CHARLOTTE KLEIN.

other distinctions won by Miss Klein is the fact that Peabody Conservatory at Baltimore conferred on her two instrumental diplomas, something which that institution has done in only one other case in its history. She holds the eleventh organ diploma awarded by Peabody.

After receiving all her earlier training and foundation work from Edgar Priest, A. R. M. C. M., of Washington Cathedral, Miss Klein, in 1915, in a competitive examination was awarded a three-year organ scholarship by Peabody Conservatory, in 1918 receiving an organ diploma and in 1922 a piano diploma from that institution. In 1923 she studied organ with Widor and Libert, and piano with Philipp at Fontainebleau, France.

Miss Klein was assistant organist and choir director at Washington Cathedral from 1915 to 1922, at the same time acting as organist and choir director at the Western Presbyterian Church. In 1922 she resigned both positions to become organist and choir director at St. Thomas' (Episcopal). She resigned from St. Thomas' in June.

Besides being secretary of the District of Columbia chapter of the American Guild of Organists, Miss Klein is a member of the National Association of Organists and of Mu Phi Epsilon national honorary musical sorority.

Among recent installations in the Pittsburgh territory of the Estey Organ Company, reported by S. Dwight Smith, are organs for the First Christian Church, Cameron, W. Va.; the First Methodist, Keyser, W. Va.; the First United Brethren, Newark, Ohio, and the mortuary chapel of T. B. Moreland, Pittsburgh. Early fall installations include organs in the Ward Presbyterian Church, Altoona, Pa.; First Presbyterian, New Martinsville, W. Va.; First United Brethren, Lorain, Ohio; St. Luke's Lutheran, Youngstown; First Baptist, Youngstown; St. Patrick's, Youngstown; White Cross Hospital, Columbus; First Community, Columbus, and Worthington M. E., Columbus.

Oak Park was one of the best in a series by organists known throughout the country for their ability as recitalists. She was the only woman selected to play at the convention. Miss Klein, in fact, is the first woman ever invited to play at a Guild convention. Among



BY HAROLD V. MILLIGAN.

"Faust" Ballet Music (Gounod), arranged for organ by Herbert F. Ellingford; published by Paxton, London.

Mr. Ellingford is the author of a remarkably good book on the making of organ transcriptions, in which he sets forth his ideas on how such things should be done with convincing force and clarity. An organ transcription from his pen may therefore be looked upon as an exemplification of the Ellingford theories. The transcription of the "Faust" ballet music did not present any great difficulties and is probably not as characteristic an example of the Ellingfordian methods as some other compositions might be, for most of it is simply melodic in style, with a maximum of rhythm and a minimum of counterpoint and orchestral color.

There are seven movements, or dances, in various rhythms, but all brilliant in color and animated. The music is to be especially recommended to picture organists and to players of recital programs of a popular nature.

"Hosanna in Excelsis," by W. D. Armstrong; published by Theodore Presser, Philadelphia.

A simple little piece of two pages and in two parts. The first is a short phrase, fortissimo, maestoso, which is understood to be "Gloria in Excelsis." The second is a passage of sustained chords in the right hand, with a quiet figure in the left, like far-off chanting.

Poister to Study with Dupre.
Arthur W. Poister is leaving Sioux

City, Iowa, where he is director of music at the Central high school and organist and director of the First Congregational Church, to study for a year with Marcel Dupre in France. Mr. Poister will return to Sioux City in the fall of 1926. He has been there for the last five years, presiding over a three-manual Skinner organ.

FOUR RECITALS FOR B. Y. P. U.

Elsie MacGregor Plays Programs for Convention at Indianapolis.

Elsie MacGregor was engaged to give four recitals for the annual convention of the Baptist Young People of America in Indianapolis from July 8 to 12 at Cadle Tabernacle. Six thousand delegates came from all parts of the United States and Canada. Miss MacGregor was the official organist for the convention. Following were her recital programs:

July 8—Prelude in B minor, Bach; "Song of Summer," Lemare; Sketches of the City, Nevin; "Ave Maria," Bossi; "Adoration," Borowski; Scherzo from Fifth Sonata, Guilmant.
July 10—"Variations de Concert," Bonnet; "The Bells of St. Anne de Beaupre," Russell; Toccata, d'Evry; Andantino, Lemare; Melody in A major, Dawes; "Hymn of Glory," Yon.

July 12, 3 p. m.—Sonata in F minor, Mendelssohn; "Will o' the Wisp," Nevin; Oriental Air, Fultoni-Eddy; "Clair de Lune," Karg-Elert.

July 12, evening—Sonata Romantica, Yon; "Echo Bells," Brewer; Suite for Organ, De Lamarter; Festival Prelude, Faulkes; Chorale and Fugue, Fifth Sonata, Guilmant.

A contract has been awarded to the Skinner Company for installing an organ in the new Coolidge auditorium, under construction at Washington in connection with the Library of Congress. The organ will cost approximately \$22,000, for which special provision was made by Mrs. Elizabeth Sprague Coolidge, donor of the auditorium, in the endowment of the building. It is expected that the auditorium will be completed not later than Oct. 1.

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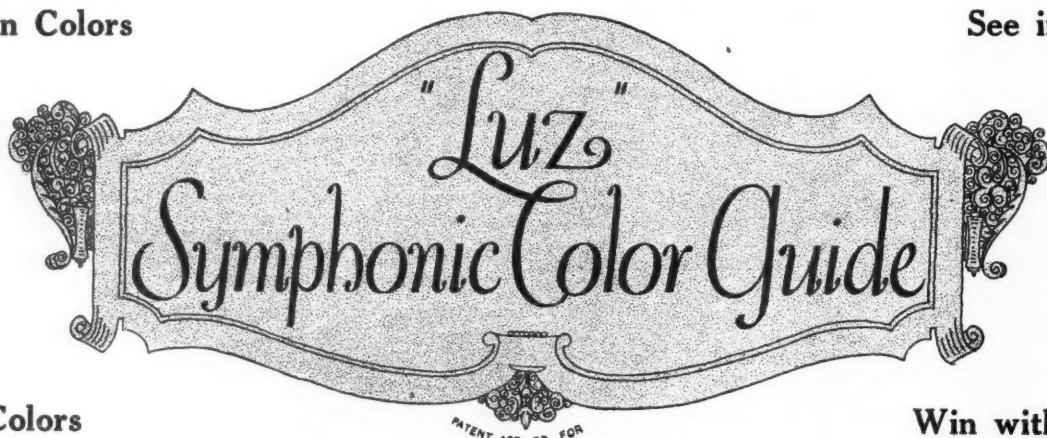
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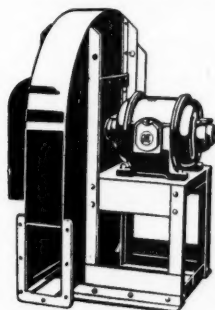
SEEKS BIDS FOR CITY ORGAN

San Antonio, Tex., Ready to Spend \$40,000 for Instrument.

Bids for an organ to be installed in the municipal auditorium at San Antonio, Tex., have been asked by the city commissioners. Proposals will be received until Aug. 17 at 4 p. m. Mayor Tobin said the city plans to spend as much as \$40,000 for the organ. Plans and specifications are ready to go to the builders on application.

The Wicks Pipe Organ Company of Highland, Ill., has issued an informative little volume entitled "Wicks Organs for Small Auditoriums." It is from the pen of George B. Kemp, Jr., sales manager of the Wicks Company and an experienced organist and organ salesman. The booklet was written in an effort to appeal to the minister and organ committee of the smaller churches and to give them the preliminary information they naturally will want when the matter of the purchase of an organ is first taken up.

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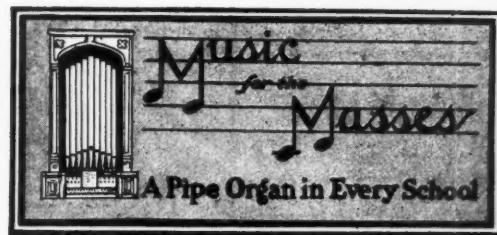
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Nothing New Under the Sun

Some Organ History Told by a Veteran in the Field

Philadelphia, Pa., June 12, 1925.—To the editor of The Diapason: Following you will find some remarks which may interest you sufficiently to publish in your columns. I am advancing them due to my general interest in the organ field of today and to impart some knowledge from my long duration in this particular field.

After reading "Evils of Unification" by Mr. Edwin H. Lemare I wish to state that I agree with him in the main, as I much prefer the straight organ to the unified one. Not from an organ player's view, but from that of an organ tuner, I wish to agree. In the first place, I consider a poorly-balanced organ in tune much better than a well-balanced organ out of tune. Consequently good balance and good tuning make up the ideal organ. In the straight organ it is possible to have "the ideal." In the extremely unified organ it is impossible, aside from the fact that in a unified one it is impossible to play a pedal theme correctly on full organ when the player has already every pipe in the instrument in operation with his hands.

While I do not like the unit as well as the straight organ, I am broad enough to see that there are many things in a unit organ that can be applied to the straight with good effect. Each organ has its "place in the sun." For picture work the unit answers the purpose; for refined concert work and good organ compositions it requires the straight organ, with all the modern appliances that will facilitate the proper rendition of the composition. We are getting this now on the American organ and that is the reason for organ recitals being more popular than ever before.

However, I wish to take exception to Mr. Lemare's remarks concerning the American organ when he first came to this country in 1901. He is entirely wrong in his inference that all organs in America had straight-line stop jams and wooden knobs. Ernest M. Skinner was not the first to adopt the oblique or forty-five degree vertical jams; nor did Mr. Lemare first persuade American organ builders to use the easy-moving draw-stops. In 1892, nine years before Mr. Lemare came to this country, I helped to install and finish an organ in St. Peter's Church, Morristown, N. J., with nearly all the features he claims to have introduced in this country. The organ was built by J. H. & C. S. Odell of New York, who had been using the system of easy-moving stop-knobs with combination pistons on key slip (moving knobs) since 1866, and there are many of these organs existing throughout the country today. This stop action, along with the reversible coupler on piston and toe pedal was patented by Odell in 1866.

One of the greatest offenders in borrowing and extending of stops seems to be one of Mr. Lemare's ideal organ builders. Why? Because "blood is thicker than water" and it is possible to drown both opinion and sentiment in blood.

An organ in point was in the Wanamaker Auditorium, New York. It had an 85-note tuba in the solo from which was derived solo 16, 8, 4, great 16, 8, 4, pedal 16, 8, 4; a 32-foot pedal magnaton from which a pedal 16-foot was derived, extended on the solo and then borrowed by the great. There were many other borrows throughout the organ of similar order. I was listening to an organist practicing on this organ. He was working up a crescendo, reserving the solo for a climax. When he drew the solo stops nothing responded. He looked at me and said: "The solo did not work." "Of course," I retorted, "you have them already on the great." Later he complained of some of the pedal notes not sounding, which was due to having the pedal notes in operation on the great. Happily, this or-

gan has been replaced with a straight one.

What prompted me to write this letter was not only the remarks by Mr. Lemare, but the claims from time to time of others in the trade. There are many things claimed by the modern organ builders as their own original ideas when I know them positively to have existed years before they were in business.

It is fortunate that there still exist in the organ universe a few of the builders of the old school who in the old days swept the floor and heated the glue pots on the old shavings stove more than forty years ago. They act as a stay to the erroneous claims of some of the present-day organ builders.

So with your permission and for the benefit of the younger musical element in the trade or profession I am going to submit a list of organ accessories that were introduced between thirty and sixty years ago, regardless of the fact that some of the devices were patented by organ builders in the last twenty-five years.

1. Extending manual keyboards in order to play pedal notes on manual. Trinity P. E. Church, Broadway and Wall streets, New York, organ by Henry Erben, had a six-octave great keyboard, with pedal coupled to it, lowering all normal 8-foot stops to 16-foot, 4-foot to 8-foot, and 2-foot to 4-foot. This organ was built sixty to seventy years ago. I tuned this organ for many years and am relying on my memory for the above and following details. Swell manual had six octaves, running an octave higher than the great, beside the pedal coupling to the great for its 16, 8 and 4. It had two independent pedal stops, a 32-foot open and a 16-foot serpent. It can be seen that this organ carries the pedal extension idea back a great many years.

2. The melody coupler was installed in the solo department of the organ in Temple Emanuel in New York in 1902. The writer finished this organ when it was installed. If my memory serves me right the Odell Company installed another melody coupler in the First Baptist Church, St. Louis, more than forty years ago. The melody coupler was the tracker and tubular double touch of its day, at least a forerunner of the present electrical double touch.

Although I have no connections with the firms who introduced them I will be obliged to mention their names to make my statements authentic. The more important accessories are:

Combination pistons between the keys or on key slips.

Reversible coupler action.

Tubular-pneumatic action.

Balanced crescendo pedal.

Balanced expression pedal.

Key-stop action with stop cancel bar under the stop-keys.

Electric whiffletree expression or swell engine.

The first outdoor organ installed thirty-four years ago at Beldon Park, City Island, N. Y., contained many of these important accessories. All the above and most of the percussion stops and traps that are put in the modern unit organ, including rain-box, were installed in various church and concert organs in and about New York City from thirty to sixty years ago by J. H. & C. S. Odell. Yet with all of these percussion stops existing in American organs these many years before Robert Hope-Jones came to this country, he had the audacity to issue a circular stating that he was the first to put percussions in church organs. When the writer called his attention to this fact he immediately shifted the responsibility of the circular to the minister of the church in which the organ had been installed. However, I found out later that the minister knew nothing of the publication of the circular. I immediately took him to task for it; so no one can now say that I am taking advantage of a man who is dead and cannot defend himself.

The Roosevelt organ concern of New York and Philadelphia installed in the Swedenborgian Church of this city adjustable combinations at the console for the first time, many years before Mr. Lemare came to this country.

Now, dear Mr. Editor, for future reference I think it a good idea to estab-

lish a clearing-house in The Diapason office for new ideas past and future, so that everyone who honestly contributes something for the advancement of the art could have lasting credit for his trouble. I will start the idea with a list of inventions by myself, subject to correction and proof of priority by readers of this magazine:

1. Selective mixture enabling the performer to compose a mixture to suit his individual taste and yet be able to use individual ranks for other purposes.

2. Coupling expression pedals in the same manner as manual unison couplers subject to operation on combination pistons both general and on key slips.

3. Divisional coloring on tablets with parti-coloring on coupler tablets. This system is very helpful on large organs. The organist can readily select the tablet he desires without reading the inscription.

4. Humidifying the air by injecting water automatically into the blowers; also, by means of evaporation, reducing heat in high pressure blowers. A device for registering on a percentage basis the amount of moisture in the wood, thereby keeping the same amount of moisture in the organ material all year.

5. A system of putting magnets and primaries in pipe wind regardless of pressure without resorting to heavy material or specially wound magnets, eliminating the necessity for special action chests, although the wind pressure may be as high as 100 inches or more.

6. Introduction of pianoforte inside organ case, drawn and manipulated in the same manner and subject to all conditions as other stops in the organ, with automatic sostenuto affected by all pedal keys.

7. Tremolo master, assuring unison beat throughout the organ, or can be varied by organist at console. This is absolutely essential on large organs where one division is divided into several departments.

The following tonal effects introduced in the Wanamaker grand court organ by myself I believe to be without priority:

1. Eight-rank manual mixture with

16-foot basic rank. This feature was installed about ten years ago, and only last year it was installed in the Atlantic City school organ, and claimed to be the first of its kind.

2. Ten-rank pedal mixture with 16-foot basic rank, 38 scale, 10-inch wind. The acoustic effect of this mixture is equivalent to a 32-foot reed, only more beautiful.

3. Quint flute, 25-inch wind, 8-foot.

4. Nasard flute, metal, 8-foot.

5. Nasard gamba, metal, 8-foot.

6. Tierce flute, metal, 8-foot.

7. Duophone, wood, 8-foot.

8. Quintaphone, wood, 8-foot, with triple length treble overblown to give quintaphone harmonic.

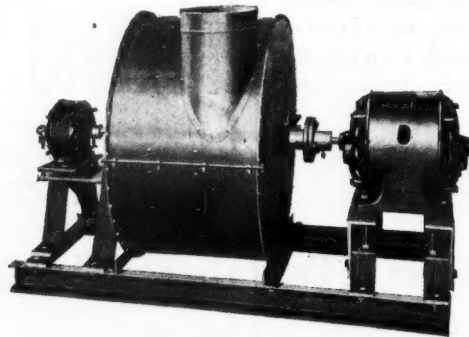
9. Clear flute, double-length, extremely large scale, overblown on 25-inch wind to give proper harmonic. All these stops have the character that their names imply.

The statements in this letter are facts, so far as I know; in fact, they are things with which I have been in contact in my experience in the organ business forty years, ending March 1, 1925.

The above letter is written to The Diapason with no ulterior reason whatsoever, my chief object being to place before the organ public facts as I know them to be. I hope I have not offended my brother organ builders, but truth must be stated without fear. I would here give credit to all the modern organ builders, both unit and straight, for their many applications of electrical apparatus to the "king of instruments." As I look around I see many improvements applied to the old fundamentals. It seems that the organists and organ builders of fifty years ago knew what was wanted, but did not have the means, electrically, to perfect their ideas.

As I am not engaged in competitive organ business, it is not my intention to do anyone in the organ trade an injustice. If I have unconsciously done so, I will frankly and willingly apologize. Thanks to my employer, Mr. Rodman Wanamaker, who has done more for the organ and its music than any other man on earth, I have been given the opportunity to do my bit.

Yours most sincerely,
GEORGE W. TILL.



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COMPANY IS 50 YEARS OLD

Schaefer Establishment Celebrates Its Semi-Centennial.

Fifty years ago the first Schaefer organ was built at Schleisingerville, now Slinger, Wis., by the late Bernard Schaefer, father of the present head of the company. The semi-centennial was celebrated at the factory at Slinger Sunday, May 24, with an organ demonstration and recital on one of the latest products of the company. In the afternoon an organ demonstration was given by H. A. Nott of the Wisconsin Conservatory of Music, Milwaukee, and in the evening a recital by the well-known priest-organist, the Rev. L. A. Dobbels of De Pere, Wis. The program was as follows: "Marche Triomphale," Lemmens; Meditation, Callaerts; Fantasie and Fugue, Bach; Nuptial March, Guilmant; Allegro Vivace (First Symphony), Vienne; Improvisation; Idylle, Lefebure-Wely; Festal March, Kroeger. People from different parts of the state were present, and all were very enthusiastic over the organ.

Since the dissolution of the Weickhardt-Schaefer Organ Company in January the Schaefer Organ Company has continued the building of the Schaefer organ at Slinger. The company is now headed by Joseph A. Schaefer, who is its president and is specializing in the building of modern electric two-manual church organs. By specializing in such instruments the company is able to produce a good organ at moderate cost, and since Jan. 15 has built and installed the following organs:

Two-manual unit of seven ranks with xylophone and chimes for the studio music hall at St. Joseph's Convent Conservatory of Music, Milwaukee. This is the third electric unit studio organ and the sixth electric organ built by the Schaefer Company for St. Joseph's convent and conservatory.

Two-manual electric organ, nine stops, for St. Mary's Catholic Church, Luxemburg, Wis., dedicated on Palm Sunday by the Rev. L. A. Dobbels.

Seven-stop two-manual for St. Paul's Lutheran Church, Mayville, Wis.

Nine-stop two-manual for the Holy Angels' Catholic Church, Milwaukee.

The company is at present building a twelve-stop two-manual electric organ for St. Wenceslaus' Catholic Church, Milwaukee.

HEARD BY 2,000 AMID HEAT

Palmer Christian Draws and Holds Large Ann Arbor Audience.

When an audience numbering over 2,000 gathers on a July evening to hear an organ recital, and sits through it, it is proof that the performer has solved at least some of the problems that confront many recitalists of today. Such an audience greeted Palmer Christian when he gave his mid-summer recital at the University of Michigan July 8. Playing with the ease that comes to those who do not have to have their scores before them, Mr. Christian had ample opportunity to display that flexibility of color and rare understanding of each composition that are features of his playing. A visiting organist expressed his enthusiasm for the program thus: "I was held on the edge of my seat, not so much by the dazzling technique, as by the remarkably interesting interpretations."

Mr. Christian's other summer appearances include a recital at the Illinois Normal University, Normal, Ill.; a paper on the development of music for organ and orchestra, playing illustrations, for the National Association of Organists at Cleveland, and four recitals for the Lake Placid Club the latter part of August.

Mr. and Mrs. Christian are driving east at the close of the summer session in Ann Arbor, Aug. 1, expecting to remain in New England until late in September.

Pupils of Miss Catharine Morgan gave a recital June 11 at the Haws Avenue M. E. Church, Norristown, Pa. Nine organists took part. Among the features were two organ and piano numbers—a Romance, by Carl Philip Emmanuel Bach, and "Der Schäfer," by Volkmann.

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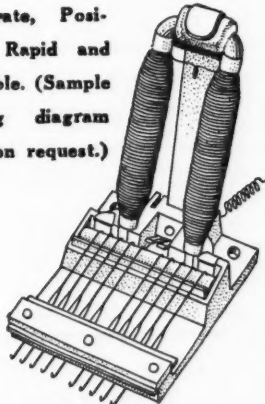


BEMAN ORGAN COMPANY

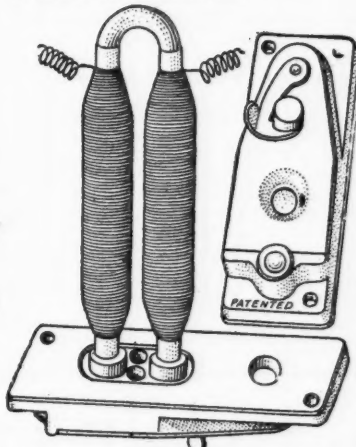
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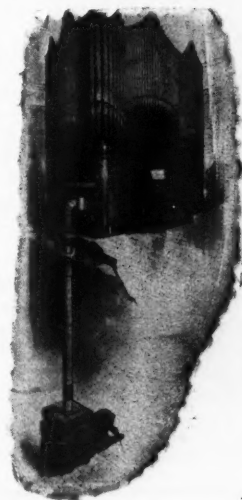
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EMMANUEL, BALTIMORE, TO HAVE LARGE AUSTIN PLANS FOR A TRIPLE ORGAN

Some of the Old Erben and Roosevelt
Pipes Installed in 1852 Will Be Used
—Memorial Presented by Wil-
liam B. Oliver.

Arrangements have been completed for the building of a four-manual organ at the west end of Emmanuel Church, Baltimore, and the contract has been awarded to the Austin Organ Company. Frederick L. Erickson, M. A., F. A. G. O., is the organist and choirmaster of the church.

The first organ to occupy this place was built by Henry Erben in 1852. It was a fine old instrument, some of its pipes being of solid mahogany. It was used in the services of the church for forty years. In 1892 it was rebuilt by Frank Roosevelt and enlarged into a three-manual of thirty-four stops.

All these years the choir was in the west gallery near the organ. In 1913 the east end of the nave was remodeled and the choir placed in the chancel. At this time a second smaller organ of twenty-seven stops for the accompaniment of the choir was presented to the church by Mrs. Andrew H. Whitridge in memory of her husband, Dr. Whitridge. This organ was built by the Austin Company and placed in a chamber at the left of the chancel, and the two organs were connected and voiced together, making a double organ of sixty-one speaking stops, playable from the chancel console.

In 1914 Dr. Frank Martin, in memory of his wife, Anna Coates Martin, gave an eight-stop organ for the Eccleston chapel in the crypt under the church, having its own console. As an experiment five of these stops were connected to the chancel console and a grating was placed in the floor of the church over the chapel organ, so that it might be used as an echo in

connection with the big double organ. This made a fine triple organ on which it was an inspiration to play. The congregational singing during this period was the best in the history of the church, and many musical services and recitals were given.

The building of the Christmas tower in 1919-1920 made necessary the remodeling of the entire west end of the nave. Before this could take place the old Erben-Roosevelt organ, some of whose pipes had served Emmanuel Church for nearly seventy years, had to be removed. Musically this was a great loss to the church, for the chancel organ never was designed or intended to be the only organ in the church, but merely an accompaniment to the choir, and is inadequate for congregational singing or for recital purposes. In building the tower, however, a good organ chamber was constructed, opening directly into the nave, and preparation for electric cables and wind trunks was made. But the organ never was restored.

Now through the generosity of William B. Oliver, a new organ will be placed in the tower chamber as a memorial to his wife, Mary Eleanor Oliver. This organ will contain forty-seven speaking stops and preparation will be made for a celesta and a set of chimes, each playable from two manuals. Many of the old Erben and Roosevelt pipes will be used, but the reeds will all be new.

The experiment with the Eccleston Chapel organ as an echo has proved so successful that all the stops—six manual and two pedal—will be connected with the chancel console and duplexed on two manuals, giving altogether twelve speaking stops. All three organs will be voiced together into one grand triple organ of ninety stops, including the duplexing of four stops on the echo, and the harp and chimes.

The specifications are as follows:

GREAT ORGAN.

Double Open Diapason, 16 ft., 61 pipes.
Principal Diapason, 8 ft., 61 pipes.
*Open Diapason, 8 ft., 61 pipes.
*Doppel Flöte, 8 ft., 61 pipes.
*Gemshorn, 8 ft., 61 pipes.
*Harmonic Flute, 4 ft., 61 pipes.

*Octave, 4 ft., 61 pipes.
*Mixture, 4 ranks, 232 pipes.
*Trumpet, 8 ft., 61 pipes.
Chimes (prepared for), 25 notes.

*Enclosed in Choir.

SWELL ORGAN.

Gemshorn, 16 ft., 73 pipes.
Open Diapason, 8 ft., 73 pipes.
Stopped Flute, 8 ft., 73 pipes.
Spitz Flöte, 8 ft., 73 pipes.
Viole d'Orchestre, 8 ft., 73 pipes.
Salicional, 8 ft., 73 pipes.
Voix Celeste, 8 ft., 61 pipes.
Flauto Traverso, 4 ft., 73 pipes.
*Nazard, 2 2/3 ft., 61 pipes.
*Plageolet, 2 ft., 61 pipes.
*Tierce, 1 3/5 ft., 61 pipes.
Fagotto, 16 ft., 73 pipes.
Oboe, 8 ft., 73 pipes.
Cornopean, 8 ft., 73 pipes.
Vox Humana, 8 ft., 61 pipes.
Harp (prepared for), 61 notes.
Tremolo.

*Selective Mixture.

CHOIR ORGAN.

Violin Diapason, 8 ft., 73 pipes.
Concert Flute, 8 ft., 73 pipes.
Dolce, 8 ft., 73 pipes.
Vox Angelica, 8 ft., 61 pipes.
Flute d'Amour, 4 ft., 73 pipes.
Piccolo (soft), 2 ft., 61 pipes.
Clarinet, 8 ft., 73 pipes.
Harp (prepared for), 61 bars and resonators.
Tremolo.

SOLO ORGAN.

Flauto Major, 8 ft., 73 pipes.
Major Gamba, 8 ft., 73 pipes.
Gamba Celeste, 8 ft., 73 pipes.
Tuba Harmonic, 8 ft., 73 pipes.
French Horn (prepared for), 8 ft., 73 pipes.
Chimes (prepared for), 25 tubular bells.
Tremolo.

PEDAL ORGAN (Augmented).

Resultant Bass, 32 ft., 32 notes.
Open Diapason, 16 ft., 44 pipes.
Violone, 16 ft., 32 pipes.
Bourdon, 16 ft., 44 pipes.
Gemshorn (from Swell), 16 ft., 32 notes.
Octave (from Open), 8 ft., 32 notes.
Flute (from Bourdon), 8 ft., 32 notes.
Violoncello (from Solo), 8 ft., 32 notes.
Fagotto (from Swell), 16 ft., 32 notes.
Tuba Profunda (Extended), 16 ft., 12 pipes, 20 notes.
Tuba (from Solo), 8 ft., 32 notes.

Values Tribute of Audsley.

In view of the recent death of Dr. George A. Audsley, Richard Keys Biggs especially cherishes a recent tribute paid to him by Dr. Audsley. In one of the last letters written by the famous architect he wrote to Mr. Biggs, after hearing him play in New York: "Your playing was the most refined, artistic and appealing I have

ever listened to in this country. To hear you upon my ideal organ would be a revelation in organ music. What I say is merely a sincere tribute to your artistry and inspiration, as new in my experience as it was wonderful. May you long be spared as the high priest of the Temple of Tone."

Opened by William Riley Smith.

In giving the opening recital on the Whalley organ at the studio of Annabelle Jones Rose in Berkeley, Cal., May 31, Mr. Smith of the College of the Pacific played a program which included: Chorale Prelude, "Rejoice Ye," Bach; Fantasie and Fugue in G minor, Bach; "Clair de Lune," Karg-Elert; "Harmonies du Soir," Karg-Elert; Pilgrims' Chorus from "Tannhäuser," Wagner; "To a Wild Rose," MacDowell; Sketches of the City, Nevin; Fantasia and Fugue, on the Chorale "Ad nos, ad salutarem undam," Liszt.

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Correspondence solicited.

SCHAEFER ORGAN COMPANY

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GOTTFRIED FORCE AT PICNIC

Employees Make Merry and Present Gift to Head of Company.

A picnic was given in honor of employees of the A. Gottfried Company and their families at Waldameer, Erie, Pa., July 9.

Two hundred guests arrived early for the contests and games, and excitement reigned throughout the day. There were about thirty-five prizes offered by the company. Dinner was provided by the company. After dinner, William Lay, speaking in behalf of the employees, presented to Anton Gottfried, president of the company, a beautiful traveling bag as a token of appreciation for his kindness and generosity. Another token of esteem presented to Mr. Gottfried was a beautiful floral heart, ten feet high, which was made by Edward Puscher, an employee of the Gottfried Company for nearly twenty years. Above the heart an American flag floated in the breeze, while in the center on a pedestal stood a vase made of baked clay, which was filled with flowers, and above which hung a portrait of Mr. Gottfried.

At 3 o'clock a ball game was played between the Ash street plant team and the Myrtle street plant team, the Ash plant team carrying away the honors and the prize offered by the company to the winners.

This was the first picnic held by the Gottfried Company, and because of its success the company has decided to make it an annual affair.

Schenk Assists Middelschulte.

William G. Schenk, the Detroit organist, is at Notre Dame University this summer and started the course which Wilhelm Middelschulte conducts, taking charge during the first week, until Mr. Middelschulte returned from Germany.

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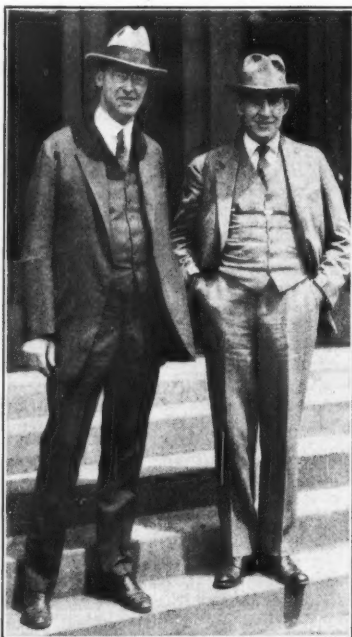
Boston News Notes

By S. HARRISON LOVEWELL

Boston, Mass., July 20.—After a considerable time of patient waiting it has been officially announced that the South Congregational Church has united with First Church. First Church was the church of the Puritans. The South Congregational Church prided itself as having long been under the pastoral care of the great thinker, the Rev. Edward Everett Hale. It is understood that the splendid Skinner organ will be removed to First Church. It is one of the best recital organs in Boston. William E. Zeuch will become organist-choirmaster at First Church, while Professor John P. Marshall will be organist emeritus.

Two barge loads of students attending the church music school at Wellesley on the evening of June 29 made a pilgrimage to Emmanuel Church, Boston, to hear an organ recital given by Albert W. Snow, a treat that was enjoyable even to those who were not at the conference. The program comprised selections from Vienne, Bossi, Franck, Barnes, Bonnet, Bach and Mulet. Mr. Snow should be praised for the beautiful interpretation of a slow movement from a Bach sonata, an aria by Handel and the "Tu es Petra" by Mulet. The program being ended, the visitors adjourned to the lady chapel and admired its beauty. It is a question whether there is another ecclesiastical structure in this country comparable to the Leslie Lindsay Memorial chapel.

Speaking of pilgrimages, a well-informed organist whose name will not be mentioned at this time suggests pilgrimages to many of our Boston and out-of-town churches to hear the organs and have their beauties explained and illustrated for us. Briefly I will mention the names of a few churches and organs that are interesting. First of all, there is Trinity Church, with its Roosevelt gallery organ that exemplifies the best art of organ building forty years ago. Of a period somewhat older are the organs at the Church of the Immaculate Conception and the Cathedral of the Holy Cross. The first was built under the personal direction of Dr. Wilcox. It contains registers of incomparable beauty. And for diapasons of magnificent timbre no organ in Boston is superior to the organ at the cathedral. In former days its tones in the Bach preludes and fugues were glorious, there being the majestic rising and subsiding of volume like beating of surf. There is a fine organ in the Shawmut Congregational Church, seldom heard by the present generation, but over which in the balmy days Henry M. Dunham presided. At the great Lady of Perpetual Help, or Mission, Church in Roxbury there is the splendid instrument on which Guilman gave his recitals. No pilgrimage would be complete without a visit to the Old North Church. The organ in this building is probably the oldest in Boston and still beautiful. At First Church stands the case of what might now be called the historic Walcker organ. For several years Eugene Thayer gave his recitals on this German organ. It was built about the time the Walcker organ was set up in the old Music Hall. That great but unwieldy instrument, of which Mr. Thayer said it was like playing organ on the Fourth of July wearing an overcoat, has been rebuilt and has been honored with an abiding-place on the Searle estate at Methuen. After all, without further rambling in this matter of pilgrimages, why not let our musicians hold bi-monthly pilgrimages during the winter?

LISTENING TO THE CHIMES.

Charles M. Courboin and William H. Barnes are herewith presented in smiles—the former to the right and the latter to the left. The smiles, we are assured, are due to the fact that they are listening to Deagan class A chimes. The two men are standing on the steps of the Deagan plant, one of the show places among Chicago factories, located in the Ravenswood district. This is a place visited by many organists who are interested in harps, chimes, tower bells and the many other organ accessories made here under the supervision of the interesting genius who founded the company.

Borowski Quits Musical College.

Felix Borowski, well-known musician and known to organists through his works for their instrument, is retiring from the position of president of the Chicago Musical College, which he has held for fifteen years. Mr. Borowski's motive for retirement is his desire to devote himself exclusively to composition.

Willard L. Groom, formerly of St. Peter's Church, Chicago, and recently appointed in charge of music at St. Teresa's Academy at Winona, Minn., has been appointed organist and choir-master of Christ Episcopal Church at La Crosse, Wis., and will move to that city with his family. Mr. Groom will continue his work at Winona, which is near La Crosse.

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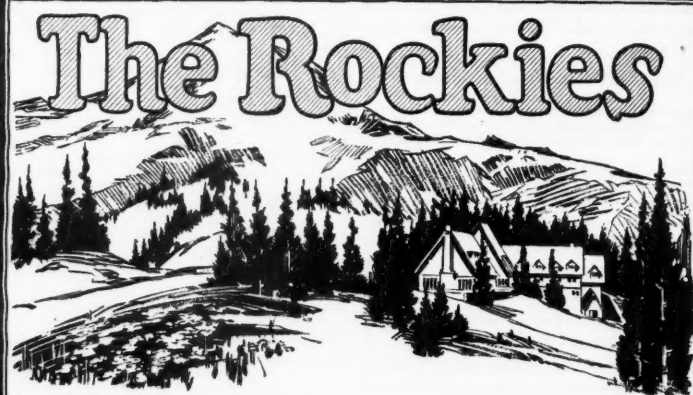
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With the Moving Picture Organist

Valuable Notes for Theatre Players, Settings for Photo Dramas, Reviews of New Music, Etc.
By WESLEY RAY BURROUGHS

[Queries pertaining to this line of a modern organist's work may be addressed to Mr. Burroughs, care of The Diapason, Chicago, or 153 South Plymouth avenue, Rochester, N. Y. Letters received by the 15th of the month will be answered in the succeeding issue. When immediate answer is desired, self-addressed and stamped envelope should be enclosed.]
T.—Title. D.—Descriptive.

Features Good vs. Poor.

It has often been asserted that a good picture will "go over" with the public even if the musical accompaniment be ordinary, but that a poor picture can be made to appear better than it really is by excellent music.

Theater players sometimes say, "Oh, well, this film is worthless; I am not going to waste my choice numbers on this picture," and thereby make a grievous mistake. Here is just the place where extra care should be taken to choose the best in the repertoire. Repeatedly we have seen the wisdom of spending extra time in fitting a mediocre feature with a good musical accompaniment. This does not mean that medium and excellent films should be neglected, but that in playing the poor ones the musician should endeavor to make up, in an appreciable degree, what the producer of the film has failed to do.

We often wonder, when we screen some feature, just how the author or scenario writer had the royal nerve to think that he had written a story that would be a screen success, or what induced the producer to accept it, for the number of pictures that are "pure junk" is surprising.

Three films that are object lessons in this regard have recently been released. Bebe Daniels in "The Crowded Hour" is the first example. An excellent story of the great war, good acting, no "padding" and a fine production leave nothing to be desired except a little judicious choice of the right numbers. Van Alstyne's "Old Pal," a splendid song, expressing comradeship, was our choice for the theme. The first title, "A Night on the Bowery," made "The Bowery" the only correct piece with which to open. Several popular war songs, including "Over There," in the second and third reels, were indicated, and in the fifth, where the French children sing "Hail, Hail, the Gang's All Here" was another direct cue. The apache dance (reel 5) is accompanied by Waldteufel's piece of the same name and is followed by twelve minutes of battle scenes. The remainder of the picture is dramatic, ending with a pathetic romantic number.

"New Lives for Old," a Betty Compson feature, also deals with the war. As the locale is Paris, the choice of several vivacious French numbers is necessary. In the third reel, where Olympe and the soldiers sing the "Marseillaise," the opportunity arises for a thrilling crescendo to full organ, followed by Schumann's "Two Grenadiers," a martial song of sterling musical worth. Attention is called to Ascher's Dramatic Maestoso (C. Fischer), given in third reel at title "While at War Office," as being a military number that correctly lends the martial atmosphere without being too noisy.

These films require only ordinary care in fitting, being good stories, but the contrary is true of "I Want My Man" (Doris Kenyon and Milton Sills). The only relief from a dull, moping story is a short dancing scene and a Hawaiian number. In this film, therefore, the right procedure is to choose pieces of varying rhythms, tempos and keys, and endeavor to create an atmosphere of contrast in the music which the picture lacks. At the wedding ceremony the organist should begin the song in time so that he can end the piece an instant before Phil commits suicide, at which point a few seconds of absolute silence are effective. It is a point like this that should be sought out in these films—something that can be seized to make an extraordinary effect in the music. By so

doing the discerning public and the management will appreciate the musician's effort to bolster up a weak picture.

An example of the deftness required in comedy work is offered in Paul Terry's recent cartoon, "The Runaway Balloon." A popular number until (2) Hare plays flute; use flute, 8 ft. (3) Hare plays on tortoiseshell, xylophone. (4) Sheep plays horn, saxophone. Dance number. (5) Alligator opens mouth, harp, followed by (6) rapid one-step. (7) Balloon, agitator, and use thunder pedal. (8) Old man stops running, slow fox-trot until (9) "Send some jazz." Lively fox-trot to end.

The organist should begin by having the xylophone set on an uncoupled manual and the saxophone, or imitation of it on the tuba, on another manual. He can then begin on a third and change quickly and smoothly.

MUSICAL SETTING FOR "THE CROWDED HOUR." Bebe Daniels and Kenneth Harlan, stars.

Reel 1—(1) "The Bowery" (Old Timers), by Lake, until (2) Razzberries, "Agitation," by Borch. (3) Those rough-necks, "Before the Footlights," by Manney. (4) The Laidlaw Home, "Love's Acclaim," by Beaucaire. (5) That season, "Alone with You," by Alden. Reel 2—Continue above until (6). You were immense. Song, "Old Pal," by Van Alstyne. (7) Every little triumph, "Romance of the Rose," by Trinkhaus. (8) T: Ey late Spring, "Keep Your Head Down, Fritzie Boy," by Rice. (9) T: Mrs. Laidlaw's parties, "Ballet Sentimentale," by Zamecnik. (10) D: Close-up of drum. Use snare drum alone and merge into (11) fox-trot at T: One of New York's dancing clubs. (12) D: End of dance. Prelude to "Eva," by Massenet, to end of reel.

Reel 3—(13) D: Newsboy. Extra. "Poeme d'Espoir," by Gabriel-Marie. Agitato at fade-in of battle scene. At T: It's Norman, he's dead, soft and subdued. (14) D: Close-up of ash tray. "For Your Boy and My Boy," by Van Alstyne. (15) Well, Peg. Cantilena, by Bohm. (16) T: At a harbor in France. "Over There," by Cohan, to end of reel.

Reel 4—(17) T: In the north of France. "A Laidlaw in France," by Dulmage. (18) They need a nurse. "Memories," by Hueter. (19) T: Now we'll hear. "Hail, the Gang's All Here," until (20) D: Billy and Peggy alone. Theme. (21) Heard from Grace. "All for You," by Browne. (22) Throughout the day. "God Be with Our Boys," by Sanderson. (23) D: Night scene. Theme, to end of reel.

Reel 5—(24) Theater stage. "Apache Dance," by Waldteufel. (25) Airplanes. Siren's warning. Hurry 37, by Brockton. (26) That big ammunition dump. Agitato at T: Lae. (27) D: Wounded officer on couch. "Visions," by Tschakowsky. (28) I understand. "It's a Long Way to Berlin." (29) Truck starts. Battle Agitato 48, by Shepherd, to end of reel.

Reel 6—(30) T: Get Chauny. Agitato 38 by Brockton, and (31) "Battle on Marne," by Borch, until (32) D: Close-up of bandaged foot. "Venetienne," by Godard, to end of reel.

Reel 7—(33) T: The day Peggy's eyes. "Ode to Psyche," by Fauchet. (34) D: Matt and Billy. "My Buddy," by Donaldson. (35) D: Billy and Peggy. "Love in May," by Breaux, or theme to the end.

FEATURE: "I WANT MY MAN." Doris Kenyon and Milton Sills.

Reel 1—(1) "In an Orange Grove," by Davies. (2) "Romance," by D'Ambrosio. Reel 2—(3) "Bleeding Hearts," by Levy, and (4) "Souvenir," by German.

Reel 3—T: Before the War. (5) Popular fox-trot. (6) D: End of dance. "Mother," by Romberg. (7) D: Vida sees Gullian. Canzonetta, by Pirani. (8) T: You see, dear. "In a Love Boat," by Breaux. (9) Gullian sees Lael. "June brought the Roses," by Openshaw, to end of reel.

Reel 4—(10) D: Hawaiian dancers. "Honolulu Hula Girl," by Cunha. (11) T: Gullian's sister. Drusilla. Popular fox-trot. (12) D: Gullian meets Phil. "Frivolite," by Ring. (13) Father, I've heard. "Romance," by Mericanto. (14) Things are slowing down. "Sinistra Valse," by Schultze. (15) Your mother won't retire. "Love Came Calling," by Zamecnik, to end of reel.

Reel 5—(16) D: Vida plays piano. Improvise. (17) D: Vida stops playing. "I Want Your Love," by Tandler. Theme. (18) Lael enters. "Moon Dream Shore," by Lockhart. (19) Lael in wedding dress. Canzonetta, by Herbert. (20) Miss Eyre would like. "Mood Pensive," by Applefield. (21) Don't you see, Gilly. "Dramatic Reproach," by Berg, to end of reel.

Reel 6—(22) D: Drawing room. Theme. (23) D: Girl sits at piano. Wedding march. (24) D: Bridal couple before minister. "Oh Promise Me," by DeKoven. (25) D: Shot heard. Silence a few seconds. (26) "Poem," by Salabert. (27) D: Vida alone. Berceuse, by Iljinsky. (28) D: Vida with photo. Theme.

Reel 7—(29) T: Our creditors. "Souvenir d'Amour," by Conte. (30) D: Vida with suitcase. "Love's Plaint," by Janssen. (31) D: Vida and Gullian. Theme to end.

St. Aloysius' Catholic Church in St. Louis has awarded to the Wicks Pipe Organ Company the contract for a two-manual organ. It is to be a divided instrument of fifteen speaking stops. The deal was closed by Augustus F. Clarke of the Wicks staff.

Ensemble Playing

By JOHN PRIEST, S. T. O.

The employment of the organ in the theater as an ensemble instrument, to take the place of instruments seldom found in the average theater orchestra, such as the third and fourth horns, and, in the case of smaller organizations, carrying a large share of the instrumentation, is a matter of considerable importance to many theater players which has been for the most part overlooked, as far as my observation goes. In the premier first-run houses the duties of the chief organist, who plays during the "de luxe" performances, seldom involve much work in conjunction with the orchestra, other than helping to build up a climax on the overture or the news, and producing effects such as an explosion, storm, etc. There is little actual ensemble routine. In the smaller houses, and those which maintain an incomplete orchestra, the organ is expected not only to add volume, but to pick up cues, fill in missing voices and strengthen weak sections.

At best the use of the organ as a constant unit of the orchestra is not unassailable on artistic grounds. Physical factors, over which the player has no control, enter into the question. For instance, the distance of the chambers from the orchestra pit may be too great to allow perfect synchronization, or the unsatisfactory tonal qualities of a particular instrument may annoy. But where material conditions are favorable, there remain problems of ensemble technique.

The following suggestions are offered in the hope of solving some of these problems:

Where no specially prepared organ part is available, the piano conductor should be used in preference to the harmonium part, in which the omission of the bass is vital. In transcribing the piano score for organ in ensemble, use a chordal framework, suggesting inner woodwind harmonies, rather than a pianistic adaptation. These chords should lie within a compass of approximately two and a half octaves above tenor C. They should be thin and evenly spaced. Avoid filling in, doubling at the octave, and chords that are top or bottom heavy.

As a rule the bass should not be played, except in forte passages, where the organ effectively reinforces or substitutes for trombones and tuba. If it is desirable to strengthen the orchestral string bass, keep the pedal very staccato. Also, use a moderately heavy flue in preference to a 16-foot violone.

The first violins should hardly ever be doubled. Attempts to follow the kind of idiomatic passage work often written for them sound clumsy and amateurish. In tutti passages this rule may be disregarded and the organist may play the entire score as if a solo. Even here rapid scale and arpeggio figures would better be avoided, as the full organ tone will kill the string quality.

Printed indications of phrasing, touch and dynamics must be scrupulously observed. Release every chord simultaneously with the orchestra. Nothing is more inartistic than to hear the organ booming away after the orchestra has quit, especially at a cadence. Don't be afraid to let both hands (all ten fingers) and both feet come off the keys at the same moment. Many players seem always to keep a note held down, either in the melody or in the bass, or somewhere in the middle—never a clean-cut break between one chord and the next. Yet that is an indispensable factor of clean articulation. The orchestra achieves it. Observe how one chord does not run into another, but they are separated by a minute silence. Those precious breathing spaces are like air cells in the fabric of tone, aerating and vitalizing it. Without them it becomes dull and soggy like dough that has failed to rise.

After-beats in one-steps, galops and other allegro numbers should not be played by the organ strings, but left

to the orchestra. In such cases the organ should sustain brass and woodwind harmonies.

As to registration, a light 8-foot diapason, or gedeckt, combined with not too keen strings, gives the best neutral blend; 4-foot registers, except those of light timbre (unda maris, 4-foot) should be used sparingly. Shun 16-foot registers and sub-couplers, for the same reason that we advocated tenor C as the low limit in chords. Diapason or French horn may be employed for after-beats in waltzes, etc., and for characteristic horn passages.

Counter melodies and inner voices may legitimately be assigned to the organ alone, but never the main soprano theme. Organ tone is too impulsive to be thrown into strong relief against the orchestra. However, certain bizarre colors (such as the kinura) may sometimes be employed to stand out from an orchestral background if a particular exotic effect is desired.

Someone has said "any fool can depress a key—it takes brains to release it." There is a conspicuous want of intelligence on the part of those players who allow their organs to drone all around the orchestra, clogging up the natural pores of the music and destroying its buoyancy. Avoid the orthodox legato style and never let the organ become unduly obtrusive. This is half of the battle.

The Rivoli Theater, New York, adopted a policy, July 12, that, if it proves to be more than a hot weather expedient, may contribute toward revolutionizing picture presentation in the premier Broadway houses. Eliminating the concert orchestra, which had been a notable feature of the house since its opening eight years ago, the management substituted a well-known jazz band. The quasicabaret atmosphere thus established was in marked contrast to the dignified setting that had become stereotyped in the big metropolitan theaters. Except for some ten or fifteen minutes during scenes of Broadway night club life in the feature, the entire accompaniment of the pictures was left to the organ. For the "Evolution" film, a fascinating and much applauded educational scenic, Harold Ramsbottom, chief organist, improvised a fantastic background of real musical beauty.

David McClintock of Sycamore, Ill., has accepted the position of organist and choirmaster of Grace Episcopal Church at Port Huron, Mich., and will take up the duties of that position about Sept. 1.

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Southern California News

By ROLAND DIGGLE, Mus. D.

Los Angeles, Cal., July 18.—The big event of the month from the A. G. O. standpoint was the wonderful party given the members by Edward R. Maier at his home on Figueroa street. Members who did not attend missed the best party the local A. G. O. has ever had. Mr. Maier has a three-manual Estey organ in his home and a short program was given by Albert Tufts, Miss Howell and Sibley G. Pease. I am not sure what was played, as I was engaged elsewhere, but between the clicks of the billiard balls I seemed to hear strains of Viennese. The "eats" would demand a far abler pen than mine to describe.

Our old friend Ernest M. Skinner has been a visitor during the last few weeks. He was either busy dashing over to Hollywood or entertaining friends at the Ambassador Hotel. He seems to know as many "movie" stars as Will Hays. I am told that they invited him to play opposite Gloria Swanson, but as the part was a "unified" one he declined. He said he did not see how one set of pipes could answer for the father, the hero and the villain.

Another visitor is Lynnwood Farnam of New York, who is spending the summer with his family in Glendale. Mr. Farnam has not been heard in recital in Los Angeles and it is hoped that arrangements will be made for him to play here when he comes west in November.

Julius Johnson has resigned from the Wilshire Congregational Church to become organist at Grauman's Egyptian Theatre in Hollywood. This is, I believe, the best theater position here and Mr. Johnson is to be congratulated on his appointment. Mrs. Harry Brown has taken Mr. Johnson's place at the Wilshire Church.

Otto T. Hirschler gave a most enjoyable recital at the First Methodist Church, Long Beach, July 10. The fine Skinner organ never sounded better and the "Marche Slav" of Tschai-kowsky, the "Claire de Lune" of Karg-Elert and the stunning Finale of Guil-mant, with the Middleschulte cadenza, came off in great style. This was the first of a series of recitals planned by Mr. Hirschler.

I can't resist quoting from one of the local papers in its report of this recital: "To the insistent applause Mr. Hirschler responded with an encore, 'From the South,' by Gillette, better known for his safety razors than as a composer."

Such is fame!

Dudley Warner Fitch, organist of the cathedral, gave a recital at the Harvard School chapel during the summer school. His program included the Concert Piece by Parker and works by Bach, Handel, Wolsten-holme, etc., and closed with the national anthem of the local A. G. O., the "Marche Religieuse" by Guil-mant.

Dr. Dinty Moore is holding a master class at Watts. The textbook for the class is Dr. Moore's monumental work in three volumes, "The Neglect of the Tremolo." This work should

be in the library of every theater organist.

Charles H. Marsh, organist of the Episcopal Church of Redlands, is spending the summer in Los Angeles. During August Mr. Marsh will substitute for Mr. Fitch at St. Paul's Cathedral. Another organist who is visiting here, with the Bowl concerts as the chief attraction, is Carl Denton of Portland, Ore. Mr. Denton is the organist of the cathedral in Portland and was for many years conductor of the symphony orchestra there.

The joint annual picnic of the A. G. O. and the Musicians' Club was held on July 13. An enjoyable day was spent by the seventy who had courage enough to brave the heat. A few things struck me forcibly—that Lynnwood Farnam plays the organ better than he does cards, that our good dean, Walter F. Skeele, is some swimmer and that the southern California organist is seen at his best and happiest when eating.

Edward Rechlin, the New York organist, is to give a Bach recital at Bovard Auditorium on Monday, July 20.

Alfred M. Greenfield Marries.

The marriage of Alfred M. Greenfield, organist of the Fifth Church of Christ, Scientist, New York City, and Miss Elsie Learned of St. Paul, Minn., was solemnized at the Church of the Holy Communion, New York, June 15, the Rev. Dr. Henry Mottet officiating. The bride was given away by Albert O. Anderson, who, with his brother, was host at the reception which followed at their house in Washington Mews. Lynnwood Farnam played the wedding music, which before the service included Bach's "In Thee Is Joy" and Prelude and Fugue in A major; Stebbins' "In Summer" and Karg-Elert's "Legend of the Mountain." The bridal march was Dupre's Toccata on the Gloria, and during the service Dupre's Fifth Verset on the Magnificat and the hymn "O Perfect Love" were played. For post-nuptial music Mr. Farnam played his own Toccata on "O Filii," in manuscript, and the March from Widor's Third Symphony. The bride and groom selected all the music played. One reason for the omission of the usual wedding marches was the fact that the one by Mendelssohn celebrates the marriage of a mischievous goblin, while the marriage in Wagner's "Lohengrin" came to an unhappy end. Mr. and Mrs. Greenfield will make their home in New York City.

Fund for School Organ Grows.

A gift of \$600 to the organ fund of the Frankford high school in Philadelphia was announced June 25 at a meeting of the executive committee of the Fathers' Association of Frankford in the high school. The money brings the total contributions to the fund to more than \$8,000. The goal set is \$12,000, and an attempt will be made to obtain the money before the opening of the school term. It is planned to have a modern organ in the school which can be used for community recitals.

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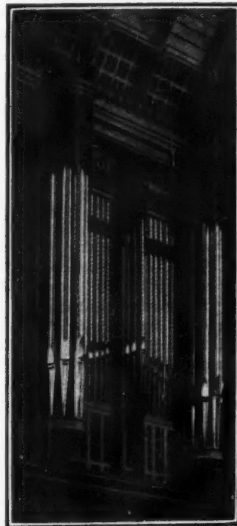
Willard M. Clark in "The Springfield Union," March 11, 1925:
SWINNEN, BELGIAN AMERICAN ORGANIST, SHOWS ALMOST UNCANNY

MASTERY OF ORGAN
Swinnen is one of the greatest organ technicians who has appeared here. His pedal technic was outstanding. His playing masterful, dramatic and solid with strong effects.

The listener was left fairly dazzled by the display of pedal technic which was accomplished so smoothly by the player that one almost forgot its difficulties. Mendelssohn's Sixth Sonata concluded the program in a manner that left no doubt in the minds of the audience that a great artist had been playing for them. It was a fine program magnificently played.

The Evening Journal, Wilmington, Del.:
SWINNEN THRILLS BY HIS ORGAN-MASTERY. Mr. Swinnen was greeted last night by an audience that filled Grace Church to its doors, and which did not hesitate to show its appreciation for his work by applauding with vigor, even though the recital was given in a place where applause ordinarily is barred.

Wilmington Morning News, Wilmington, Del.:
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News of the American Guild of Organists

Northern California.

The chapter went in a body in June to examine the new organ in the Palace of the Legion of Honor, San Francisco, a four-manual Skinner. Marshall Giselman, who is the official organist, gives a recital daily and, judging from the attendance, there is real interest in organ music here.

June 23, under the auspices of the Northern California chapter, a recital was given in the Memorial chapel of Stanford University. The organ in this chapel has just been rebuilt by Skinner. It is planned by the chapter at the future monthly meetings to visit the various new organ installations in the vicinity of San Francisco.

The program of the Stanford recital was as follows: Prelude and Fugue in A major, Bach (Mrs. Connell Keefer Carruth); Idyll in D flat, Kinder, and Scherzo in F, Hofmann (Marshall Giselman); "Elfen," Bonnet, and Chorale in A minor, Franck (William W. Carruth); "Music of the Spheres," Rubinstein, and Finale from First Symphony, Vienne (Warren D. Allen).

District of Columbia.

The monthly business meetings throughout the year have been well attended, and a feature which has been of much profit has been the presentation of one or more of the Guild examination questions at each meeting by Miss Maud Sewall, F. A. G. O., and the discussion of them by the chapter. At the May meeting a psychology music test and a piano recital by Adolf Torovsky, A. A. G. O., were the program attractions. An efficient committee on membership, consisting of Rolla G. G. Onyun and Mrs. Frank Akers Frost, appointed early in the year, has turned in a list of new members exceeding all previous records.

Harry Wheaton Howard, former dean of the chapter, and one of our most valued members, has completed his twenty-fifth year as organist and choirmaster at the Church of the Immaculate Conception, the occasion being marked by the presentation of a gold watch from the parishioners, with a glowing tribute to Mr. Howard's musicianship and high character.

Once more is our chapter bereaved of its dean, which untoward happening came to us in the acceptance by Louis Potter, A. A. G. O., of the position as organist and director of music at the Baptist Temple in Charleston, W. Va. Mr. Potter's year in office was marked by much activity.

The following officers have been elected for the year 1925-26:

Dean—Adolf Torovsky, A. A. G. O.
Sub-Dean—Lewis Corning, Atwater.
Secretary—Rolla G. G. Onyun.

Treasurer—Mrs. Pauline B. Woodruff.

Registrar—Mrs. John Milton Sylvester.

On May 21 the chapter presented Charles Galloway, organist and choirmaster of St. Peter's Church, St. Louis, in recital at the Church of the Epiphany.

BIG PRIZES FOR COMPOSERS.

Philadelphia Seeks Opera, Symphony, Suite and Choral Work.

Desirous of making the sesquicentennial international exposition which will be held in Philadelphia from June to December, 1926, in celebration of the 150th anniversary of the signing of the Declaration of Independence, memorable in musical annals, the exposition management is offering prizes for an opera, a symphony, a choral work, a choral suite and a ballet, pageant or masque. The competition is open to persons of all nationalities, in this country and abroad. A prize of \$3,000 is offered for the opera, \$2,000 for the symphony, or a large orchestral work of symphonic character, a prize of \$2,000 for a ballet, pageant or masque, with full orchestral accompaniment, not excluding choral episodes, and a prize of \$500 for an a cappella choral suite of three or four numbers, the same to be written for six or eight mixed voices. The text of the suite is to be left to the composer.

The competition is in charge of a sub-committee of the committee on music of the sesquicentennial, headed by Cyrus H. K. Curtis, with Dr. Herbert Tily as vice chairman. James Francis Cooke, editor of the *Étude*, is chairman of the competition committee, and Henry S. Fry, organist of St. Clement's Church, is executive secretary of the committee. Other members are Dr. Philip R. Goepf, Alexander Smallens, N. Lindsay Norden, Nicola Montani and Dr. Thaddeus Rich.

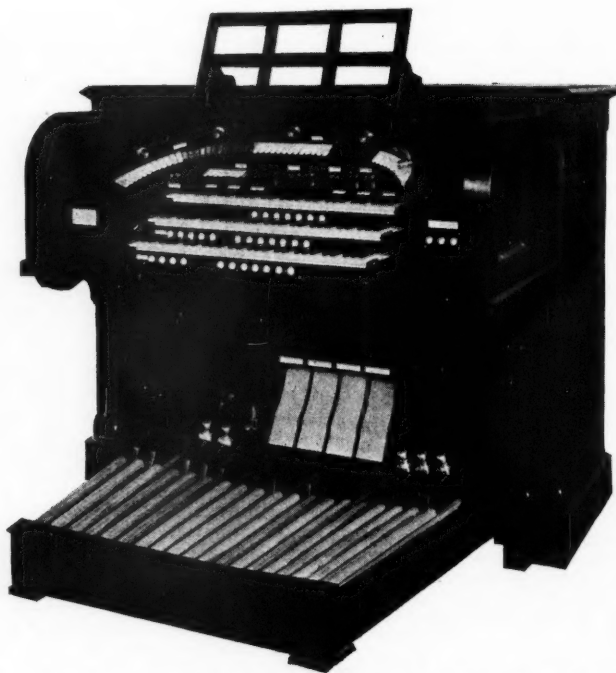
All compositions are to be submitted through Mr. Fry, and are to have a full orchestral score written legibly in ink with a nom de plume accompanied by an envelope containing the full name and address of the composer. The winning composer is to retain all rights of performance, except the premiere and such extra performances as may be determined by the committee. The manuscript of the opera must be submitted by March 1, 1926. The prize will be adjudged by May 1. No conditions are fixed for the length or for the number of acts. The only stipulation is that it be of a serious musical character. The text must be in English. The symphony must be submitted by April 1, 1926. The prize will be adjudged by May 15. The choral work must be submitted by April 1. The prize will be adjudged by May 15. The work must require not less than thirty and not more than sixty minutes for performance. The text must be in English. The work must be scored for the normal symphony orchestra. The choral writing should be mainly four-part, with occasional doubling. The ballet, pageant or masque must be submitted by April 1. The prize will be adjudged by May 15. The accompaniment must be orchestral. If there be a text, it must be in English.

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WELTE ORGAN AS MEMORIAL

Wagnalls Library and Art Center Has \$18,000 Instrument.

An interesting account of the dedication of a library and art center at Lithopolis, Ohio, erected in memory of Adam Willis Wagnalls, one of the founders of the Funk & Wagnalls Company, publishers, and of his wife, Anna Willis Wagnalls, is given in the Literary Digest for June 20. Special interest for readers of The Diapason lies in the fact that the handsome building contains a Welte organ as part of the equipment installed for the benefit of the community. The dedication took place on May 30.

Lithopolis was the birthplace of Mr. and Mrs. Wagnalls and the memorial is the gift of their daughter, Mrs. Mabel Wagnalls Jones. It is described by a Columbus paper as follows:

"This daughter has left to Lithopolis a permanent legacy in this remarkable building and its contents—a legacy to be used in years to come by the people of that tiny village and of Bloom township, and a place for central Ohioans to point to with pride. The entire project, together with its endowment, will represent an outlay of approximately \$500,000 when it is completed.

"The building is to house a remarkable library, an auditorium, a community center, and two special rooms, one of which is to perpetuate the original works of Edwin Markham, dean of American poets and author of 'The Man with the Hoe,' and the other the original drawings and paintings of John Ward Dunsmore, famous painter of historical subjects. In the library is being placed the entire Wagnalls collection of original manuscripts and

rare volumes, together with the collection of paintings made by the publisher. Thousands of volumes will be placed on the book-shelves in the beginning and these will be added to at the rate of 1,200 a year for many years.

"In the auditorium has been installed an \$18,000 Welte pipe organ and a Welte grand reproducing piano, together with modern motion-picture projection machinery. In the basement community room are tables and equipment for dinners and social gatherings. The building and its contents are to be turned over to the people of Lithopolis and Bloom township for their use in community advancement, free of charge, and are to be made use of by all the people, regardless of race, color or creed. The project has been endowed to care for its maintenance forever."

Opens a Tellers-Kent Organ.

George M. Thompson, head of the organ department at the North Carolina College for Women at Greensboro, opened a two-manual organ built by the Tellers-Kent Company of Erie, Pa., in the Methodist Protestant Church at High Point, N. C., May 18. June 5 and 6 he dedicated the three-manual Skinner in the new Jewish Synagogue at Greensboro. Mr. Thompson sailed for Europe June 10 and will study with Bonnet this summer.

The chorus choir of Grace M. E. Church, Butte, Mont., under the leadership of Edward C. Hall, choirmaster and organist, has closed its most successful year. Since last September it has given twenty-four sacred choir festivals and three week-night concerts. Plans are made for an autumn festival of two successive nights.

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HE SUPPORTS MR. LEMARE.

Tunbridge Wells, Kent, England, May 11.—Mr. Edwin Lemare is a strong and doughty defender of the straight organ, and would have no borrowing whatsoever, each stop throughout an entire instrument to be given its independent pipes. Per contra, Mr. R. P. Elliot stands up in defense of that system of organ construction which makes a great many stop-keys appear from a comparatively few pipes. * * *

Now there is no doubt that the charges brought against this type of organ by Mr. Lemare are quite in order. It is a false principle of tone building, as anyone with aural perception can easily see. The matter can be more simply explained by taking an extended reed of eighty-five pipes. Out of this our extensionist friends make trombone, 16 ft., trumpet, 8 ft., clarion, 4 ft., or possibly use some other names. Now this effect is merely what a sub and super coupler will give, with notes at each end to prevent the hiatus occurring. The orthodox system would give you 61 pipes to each stop, in all 183 pipes. The unison rank is voiced the freest and the 16-ft. rank smoother, with the clarion in between. The extension and borrowing of a reed has been chosen for an example in order to show wherein the weakness of such a procedure lies. All other kinds of pipes subjected to the same treatment suffer in the same manner. Given two flutes, one a unison, and the other a 4-ft. register, it is a task of supreme difficulty to the tonal artist to design the octave register so that it shall perfectly blend with its unison. The two pipes to each note must so merge into one another that the effect be that of a single sound intensified. Now when the 4-ft. register is borrowed from the unison no such artistic treatment is possible, and the tonal result is by comparison crude.

Then another great weakness of the borrowing organ is that the same set of pipes is made to draw on different manuals, so that when playing many

repeated notes can become sustained.

Mr. Lemare wisely draws attention to the ineffectiveness of the pedal department in borrowing. There is no shadow of doubt that he is correct in his utterances. Where the pedal stops do duty on manuals, a loss of effect is bound to follow because notes occur which have to do duty in both places at the same time. For this reason borrowing is a wrong principle. It is possible to obtain the finest result in organ building only by giving to every register both on manuals and pedals its own independent set of pipes, as the builders of olden days were wont to do. No extension organ with its uncertain pedal section could ever approach for grandeur and majesty the organ of St. Paul's Cathedral, London, where Henry Willis of blessed memory gave to the world his glorious masterpiece. To hear the pedal entry there is an experience never to be forgotten. No borrowed reed could ever walk on through the full organ, and hold its own throughout the range of the pedalboard, as does that imposing grand bombarde, 16 ft., on twenty-inch wind. The effect is gigantic.

Then Mr. Lemare is quite to the point also in drawing attention to the extension weakness of the treble. If the upper work be kept up in any strength, the super coupler would render it top-heavy. So it is whittled down and the result is that to follow the wanderings of the top notes is not an easy task. Even in these days of advanced organ building it is nearly universally admitted that for balance and blend the work of old Henry Willis is unequalled. The dignity and inspiration of his full organ effects, including "full flue work," or "full reeds only," is superb. Far too many instruments do not coalesce. There is a great tendency nowadays to produce a smooth, artificial reed tone which lacks binding powers. One highly celebrated English builder produces trombas which he places in the great department, and after going to the trouble of raising a wind pressure of twelve inches, he will snuffle down the tone by loading the tongues heavily with

felt until the result is that such a stuffy sound is emitted that the reeds are useful only to accompany a verse of a hymn! No ring or brilliancy for climax is obtained, and the peculiar timbre does not blend with other stops. But the impression must not be received that tonal variety in the organ is not a necessity. It is, and it can be had, without in any way letting ensemble suffer. The road to such a result is not by "extension," which is only a euphemism for borrowing, and with all due respect to those who follow this school it must be strongly felt that their modus operandi will never be universally accepted. In fact, it would not be surprising if the system were to slip away gradually. Of course there will always be a certain market for crank machines, and those people who are not of orthodox mind need their source of supply.

At the moment it must be strongly felt that Mr. Lemare is not bowled out.

ARTHUR B. PARDON.

Katherine C. Melcher an A. A. G. O.

Miss Katherine C. Melcher has been made an associate of the American Guild of Organists after passing the required examination. Miss Melcher is the first motion picture organist in the state of Michigan to receive this honor. She studied organ with Wilhelm Mieldschulte and Harrison M. Wild of Chicago, and prepared for the A. A. G. O. degree under Dr. Edward B. Manville, president of the Detroit Institute of Musical Art. Miss Melcher is musical director at the Macomb Theater, Mount Clemens, Mich.

E. Harold Geer in California.

E. Harold Geer, organist of Vassar College, played a recital at Bridge's Hall, Pomona College, Cal., July 13. The program opened with the Toccata and Fugue in D minor, by Bach. The audience especially enjoyed the Prelude on the Welsh hymn tune, "Rhosymedre," by Vaughan Williams, and "Coprifuoco," from the Sicilian Suite by Mauro-Cottone. Mr. Geer has appeared before in the Pomona College music series and a large audience this

time was a tribute to his excellent work.


Work of A. Leslie Jacobs.

A. Leslie Jacobs, organist and director at the First Presbyterian Church of Wheeling, W. Va., is passing the summer at Chautauqua, N. Y., combining his vacation with musical study. Mr. Jacobs has had a busy season both at his church and at the Scottish Rite Cathedral. He presented four cantatas with his choir at the church—Nevin's "The Crown of Life" in October; H. A. Matthews' "The Story of Christmas," the Sunday before Christmas, with harp and tympani obligato; Stoughton's "The Woman of Sychar," in February, and Berwald's "The Crucifixion and Resurrection," with full string orchestra, at Easter. He has a chorus of twenty-five with a paid sextet of soloists. The pastor, S. M. Gibson, D. D., is always ready to feature the choir, and the church has the largest evening congregation of any church in the city. In fact, at times people are turned away.

M. Philip Schlich has been appointed organist and choirmaster of Trinity Episcopal Church at Fort Wayne, Ind. Mr. Schlich received his training under G. Edward Stubbs in New York and also studied abroad. He was for some time at St. Philip's Cathedral, Atlanta, Ga.

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Historical Sketches of the Prominent Firms Engaged in Construction of King of Instruments

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It was in the early forties that the Odell family founded its business house. It has actively managed its own establishment since the day sixty-six years ago when the names of J. H. and C. S. Odell were painted on the wooden sign outside the small factory where they began to manufacture organs at 165 Seventh avenue, New York City.

John H. Odell and Caleb S. Odell were the pioneers, brothers, born of old New York stock, the former in 1830 and the latter in 1827. They early entered the employ of Ferris & Stewart, organ builders of New York, and rapidly advanced to positions of prominence with that concern. In 1859 they saw and seized an opportunity to enter business on their own account—a business destined to become noted for the excellence of its product and the ability of its owners and directors.

Their first instrument of prominence was built in 1860 for the South Baptist Church in West Twenty-fifth street, New York, and the opening recital was a notable musical event in the city's life. George Washburne Morgan, the leading organ virtuoso of the time, was the organist and Mme. Parepa-Rosa the vocal soloist. This organ is still in good operation and use in New York City.

During the first decade of its history the firm presented to the organ world an innovation that has since been adopted by all the organ builders of the country, and has become a necessary adjunct to every modern instrument. This was the combination pistons between the manuals for operating the stops in groups. A patent for the invention, known as the "Odell pneumatic composition knobs," was taken out May 8, 1866, and introduced for the first time in an organ built for Dr. C. W. Grant for his country residence at Iona Island, N. Y. The new system was highly endorsed and commended immediately and resulted in such a phenomenal increase in business that the firm was compelled to seek larger quarters and moved to a new factory in West Forty-second street in 1868. Here the brothers Odell continued to give their personal attention to the work and Odell-made organs kept improving in tonal and mechanical features. In 1872 the first patent granted in America for a tubular-pneumatic action was issued to John H. Odell and the new system was introduced in a number of organs, especially for the operation of the pedal organ when placed at a distance from the console.

In 1873 it was again necessary to enlarge the plant and a wing was added which more than doubled the floor area. From this time various improvements were made to facilitate and expedite the process of manufacture, among them the introduction of

power machinery and other modern manufacturing accessories.

In 1892 Caleb S. Odell died and his son, William H. Odell, who had been an active member of the working force since 1871, and George W. Odell, a son of John H. Odell, who had been trained in the business since 1875, were admitted to partnership with John H. Odell, the surviving member of the old firm. The young men, however, gradually assumed the responsibilities of management as advanced age and infirmity compelled John H. to relinquish his active participation. They introduced one of the most important improvements in the firm's history when in 1898 they produced and patented their "Odell vacuo-exhaust system" of tubular-pneumatic action.

In 1899 John H. Odell died and the firm was continued by the two members of the second generation, William H. Odell and George W. Odell, until 1911, when Caleb H. Odell, a member of the third generation and a son of William H., was admitted to partnership. He had entered the firm's employ twelve years earlier and had attained to a thorough knowledge of the business, becoming a valuable asset in the administrative force and the inventor of many important improvements. In 1913 George W. Odell died and the firm continued under the control of William H. and Caleb H., the surviving partners.

In 1914 another epoch in the Odell history was made by the invention of the Odell electro-magnetic system of electric action.

Another of the sons of William H., Lewis C. Odell, after graduation from New York University, entered the firm's employ in 1911 and has since become active in the conduct of its affairs. He has been a partner since the first of this year.

Six Weeks' Tour for Eddy.

Clarence Eddy will leave Chicago Aug. 15 for a western tour that will occupy six weeks. He has been booked for recitals at Berkeley, Burlingame, Santa Cruz and Stockton, Cal., Portland, Ore., and Tacoma, Pullman, Spokane (two recitals), Cheney, Yakima and Walla Walla, Wash. Mr. Eddy will return for the opening Sunday at the People's Church Oct. 4, and then go to Dallas, Tex., for sixteen recitals in the Fair Park Auditorium. Here is a sample program of his recitals on the Pacific coast: Prelude and Fugue in D major, Bach; "Afterglow," Groton; Concert Overture in C minor, Hollins; "An Indian Serenade," Vibbard; "Heroic Piece," Cole; "An Algerian Sketch," Stoughton; Fanfare Fugue, Lemmens; "The Curfew," Horsman; "Swing Low, Sweet Chariot," Diton; "Hymn of Glory," Yon; Berceuse, Eric Webster; Toccata in F major, Widor.

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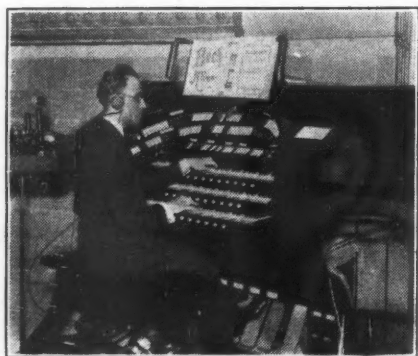
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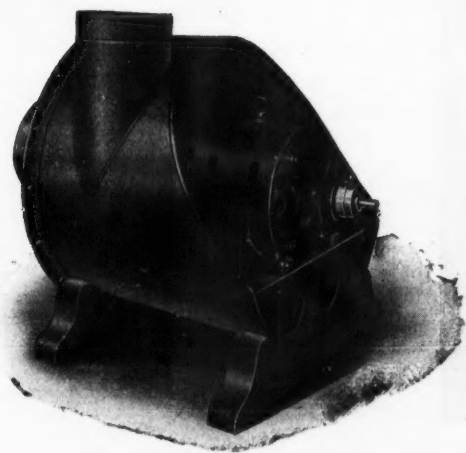
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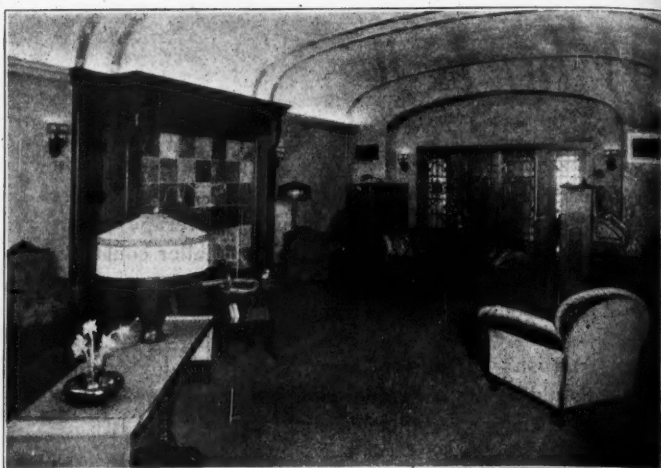
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